

1910  
Feb. 3  
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By Order of a Private Collector

*Mr Walter G. Oakman's collection*  
*Oakman*

(18)

VALUABLE ART PROPERTY  
AND ANTIQUES

THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH  
NEW YORK











ON VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM FRIDAY, JANUARY 28TH, 1910

UNTIL THE DAY OF SALE INCLUSIVE

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VALUABLE ART PROPERTY

BELONGING TO A PRIVATE COLLECTOR

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UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS OF

THURSDAY, FRIDAY AND SATURDAY

FEBRUARY 3D, 4TH AND 5TH

BEGINNING AT 2.30 O'CLOCK





Illustrated Catalogue

1910  
Feb. 3  
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OF

VALUABLE ART PROPERTY  
AND ANTIQUES

BELONGING TO A PRIVATE COLLECTOR  
NEW YORK

THE ENTIRE COLLECTION TO BE SOLD AT UNRESTRICTED  
PUBLIC SALE ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK  
1910

L. 68251

Press of The Lent & Graff Company  
137-139 East 25th St., New York



## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractionad advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS  
THOMAS E. KIRBY, AUCTIONEER.





# CATALOGUE





# CATALOGUE

## FIRST AFTERNOON'S SALE

THURSDAY, FEBRUARY 3<sup>RD</sup>, 1910

AT THE AMERICAN ART ASSOCIATION

BEGINNING PROMPTLY AT 2.30 O'CLOCK

### ANCIENT CHINESE, SIAMESE AND MONGOLIAN IDOLS.

1—THREE SMALL TEMPLE ORNAMENTS

Old Siamese. Carved wood and gilded kneeling figures of Buddhas, in attitude of prayer.

2—KNEELING FIGURE OF BUDDHA

In attitude of prayer. Carved wood and gilded. Very old Siamese specimen.

*Height, 6½ inches.*

3—OLD SIAMESE BRONZE STATUETTE

Gilded. Seated figure of Buddha in meditation.

*Height, 6¼ inches.*

4—OLD CHINESE VOTIVE TABLET

Repoussé and chiselled brass gilt. The God of Conception. On the reverse engraved inscription and character mark of the Ch'ien-lung period (1736-1795). Has teakwood stand.

*Height, 4½ inches.*

5—OLD THIBETAN IDOL

Brass; gilt and enamel. Six-armed god in attitude of rage.

*Height, 4½ inches.*

*Heber R. Bishop Collection.*

6—ANCIENT HINDOO IDOL

In standing attitude. Bronze; heavily plated with gold.

*Height, 4½ inches.*

7—BRONZE STATUETTE OF KWAN-YIN

Seated on a lotus throne. Ch'ien-lung period (1736-1795).

*Height, 3½ inches.*

8—SILVER STATUETTE OF BUDDHA

From Pitsanuloke, in Northern Siam.

*Height, 4 inches.*

9—PRIESTS' CEREMONIAL SYMBOL

Antique Chinese bronze.

*Mrs. E. H. Conger Collection.*

10—ANTIQUE MONGOLIAN IDOL

Seated figure of Buddha in bronze, plated with gold, and enamelled and encrusted with semi-precious stones.

*Height, 5½ inches.*

11—ANCIENT BRASS BUDDHA

Mongolian. Seated figure holding alms bowl in left hand, and a symbol in the uplifted right hand. Gold-plated and encrusted.

*Height, 5½ inches.*

*Mrs. E. H. Conger Collection.*

12—SMALL ANCIENT BRONZE BUDDHA

Chinese; Sixteenth Century. A standing, robed figure in the attitude of meditation, with a religious symbol in his hands.

*Height, 7 inches.*

*Mrs. E. H. Conger Collection.*

13—IVORY STATUETTE OF BUDDHA

Seated attitude; covered with gold leaf. Discovered in the ruins of Angkor-Vat, Cambodia. Very old and rare.

*Height, 4¼ inches.*

14—IVORY STATUETTE OF BUDDHA

In a state of decay. Discovered in the ruins of Angkor-Vat, Cambodia. Very old and rare.

*Height, 14¾ inches.*

15—OLD CHINESE BRONZE BUDDHA

Seated on a carved and gilt wood lotus throne, and with a pierced brass halo.

*Height, 4 inches.*

16—ANCIENT HINDOO IDOL

Carved and gilt wood, in standing, devotional attitude.

*Height, 8 inches.*

17—OLD HINDOO IDOL

Figure of a male Hindoo deity seated on a lotus throne. Wrought in bronze and gilded, and encrusted with coral and turquoise.

*Height, 7 inches.*

*Heber R. Bishop Collection.*

18—GILDED BRONZE STATUETTE OF BUDDHA

Siamese; Sixteenth Century. Seated on a lotus throne.

*Height, 7¾ inches.*

19—STATUETTE OF A DEITY

Chinese; Sixteenth Century. Partially gilt.

*Height, 8 inches.*

20—OLD THIBETAN IDOL

"God with many arms" (the Indian God Siva). Wrought in gilded bronze and encrusted with semi-precious stones.

*Height, 4½ inches.*

*Thomas E. Waggaman Collection.*

21—ANCIENT THIBETAN BRONZE IDOL

"The Thousand-Armed God of Conception." Seated on a lotus throne, and holding in each of the numerous hands a Buddhist symbol.

*Height, 6¼ inches.*



22—OLD SIAMESE BRONZE STATUETTE

Seated Buddha. Sanscrit incised on base.

*Height, 7½ inches.*

23—TEMPLE ORNAMENT

Carved wood and gilded. Four figures of Buddha facing the four quarters of the earth.

*Height, 8 inches.*

24—OLD SIAMESE BRONZE IDOL

Seated figure of Buddha. Showing tracing of gilding.

*Height, 10½ inches.*

25—TWO CARVED WOOD TEMPLE FIGURES

Old Siamese. Buddha, attainment of Nirvana.

26—ANCIENT HINDOO IDOL

Fourteenth Century. Buddha seated on a lotus throne. Gilded and enamelled.

*Height, 11¾ inches.*

27—ANCIENT BRONZE IDOL

Siamese; Fifteenth Century. Reclining figure of Buddha, attainment of Nirvana.

*Height, 3 inches; length, 8½ inches.*

28—TWO OLD TEMPLE ORNAMENTS

Siamese. Carved wood, gilded and lacquered. Buddha, attainment of Nirvana.

*Height, 4¼ inches; length, 9¾ inches.*

29—SHRINE GROUP

Ancient Chinese pottery. A Buddhist triad.

*Height, 6½ inches.*

30—OLD THIBETAN IDOL

The thousand-armed "God of Conception." Wrought in bronze.

*Height, 8½ inches.*

*Heber R. Bishop Collection.*



93

94

95

92

33

RARE OLD IDOLS





31—OLD JAPANESE BRONZE STATUETTE

Figure of Fudo, a temple guardian. Golden brown patina.

*Height, 10 inches.*

*Heber R. Bishop Collection.*

32—OLD CHINESE BRONZE STATUETTE

Kneeling figure of a diety. Golden patina. Has carved teakwood stand.

*Height, 7½ inches.*

33—OLD CHINESE GOLD BRONZE FIGURE

Kwan-yin, seated, and holding in her hands a child. Known in China as the Mother Goddess, or a patroness of childless women. Incised ornamentation and plated with gold.

*Height, 10½ inches.*

*Mrs. E. H. Conger Collection.*

34—ANCIENT CHINESE BRONZE STATUETTE

Seated figure of an emperor. Golden patina. Has teakwood stand.

*Height, 10 inches.*

35—ANCIENT SIAMESE IDOL

Seated figure of Buddha. Cast in bronze and gilded.

*Height, 14¾ inches.*

36—BRONZE AND GILT IDOL

Siamese; Tenth Century. Seated figure of Buddha.

*Height, 15 inches.*

37—ANCIENT CHINESE IDOL

Kwan-yin seated in devotional attitude. Cast in bronze and gilded.

*Height, 12 inches.*

38—CARVED AND GILT WOOD FIGURE

Old Siamese. Buddha, attainment of Nirvana.

*Height, 7¾ inches.*

39—OLD SIAMESE IDOL

A seated Buddha. Cast in bronze and gilded.

*Height, 15½ inches.*

ANTIQUE JAPANESE IDOLS, STATUETTES AND  
OKIMONO

40—NETSUKE DARUMA

Imbe stoneware of fine red clay. Decorated with gold. Made at Imbe, province of Bizen, 1750.

*Height, 1 1-3 inches.*

*Thomas E. Waggaman Collection.*

41—OKIMONO

Nitomaro the poet. Imbe stoneware of hard fine greenish gray clay. Thinly glazed and fine modelling. Made at Imbe, province of Bizen, 1750.

*Height, 4¼ inches.*

*Thomas E. Waggaman Collection.*

42—JAPANESE SEAL MARK

Bronze figure of Furojin—God of Wisdom.

*Height, 2¼ inches.*

*Thomas E. Waggaman Collection.*

43—OLD JAPANESE BRONZE

Daikoku standing on a rice bale.

*Height, 3½ inches.*

*Heber R. Bishop Collection.*

44—OLD JAPANESE BRONZE STATUETTE

In shrine. Figure of Daikoku standing on rice bags. Made by Kamajo and signed. Eighteenth Century.

*Height, 1¾ inches.*

*Thomas E. Waggaman Collection.*

45—VOTIVE OFFERING

Group of seven gods of happiness. Modelled in Imado faïencé. Invested with lacquer in imitation of bronze. Made by Benshi, at Imado, in Tokio, province of Musashi. Mark, Benshi, impressed 1772.

*Height, 3½ inches.*

*Thomas E. Waggaman Collection.*

46—SEATED FIGURE OF ARHAT

Cochin-Chinese. Gray texture, partially glazed in yellow, green and bronze glazes. Date 1600.

*Height, 5½ inches.*

47—OLD JAPANESE BRONZE STATUETTE

Figure of an enraged demon. Finely modelled, and coated with a mottled red and brown patina.

*Height, 4¾ inches.*

*Heber R. Bishop Collection.*

48—SMALL JAPANESE SILVER-BRONZE OKIMONO

Daikoku resting on his rice bale and holding aloft in his right hand a mallet. Signed Hozan Tsukuru.

*Height, 2¼ inches.*

*Heber R. Bishop Collection.*

49—OLD JAPANESE BRONZE OKIMONO

Kneeling figure of Daruma (one of the Buddhist saints), making faces. Mottled red and brown patina.

*Height, 4½ inches.*

*Heber R. Bishop Collection.*

50—OLD JAPANESE BRONZE AND WOOD GROUP

Representing Buddha and his disciples. Has carved teakwood stand.

*Height, 4¾ inches.*

*Heber R. Bishop Collection.*



51—OLD JAPANESE BRONZE STATUETTE

A standing figure of a pilgrim in flowing robes, the base supported by symbolical bats. Incised ornamentation. Fine brown patina.

*Height, 7½ inches.*

*Heber R. Bishop Collection.*

52—PAIR OF STATUETTES

“No” dancers. Kioto faïence. Reddish texture, decorated in enamel colors and lacquer. Made at Kioto, province of Yamashiro. Date, 1800.

*Height, 9 inches.*

*Thomas E. Waggaman Collection.*

53—OKIMONO

Figure of Goddess Bentin with Samisen. Finely carved, and decorated with gold and colored lacquers. Date, 1860.

*Height, 6¾ inches.*

*Thomas E. Waggaman Collection.*

54—OLD JAPANESE OKIMONO

Yebisu, on carp. Awata faïence. Gray clay, partially glazed with various enamels. Made at Awata, Kioto, province of Yamashiro, 1800.

*Height, 9½ inches.*

*Thomas E. Waggaman Collection.*

55—OKIMONO

A nobleman's page. Fushimi faïence. Soft yellowish clay, decorated in lacquer. Made at Fushimi, province of Yamashiro. Mark, Bunroku San Kogo, Nigatsu Koyemon. (Made by Koyemon, in February of the third year of Bunroku, 1594.) Date, 1800.

*Height, 7¼ inches.*

*Thomas E. Waggaman Collection.*



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57

OLD JAPANESE OKIMONOS

67

66

63





56—OLD JAPANESE OKIMONO

Otafuku—Goddess of Pleasure. Kioto faïence. Yellowish clay, partly glazed. Decorated with leaf patterns in colored enamels. Made at Kioto, province of Yamashiro. Mark, Kenzan, painted. 1750.

*Height, 8 inches.*

*Thomas E. Waggaman Collection.*

57—OLD JAPANESE OKIMONO

Figure of Hotei. Kioto faïence. Soft reddish clay. Heads, body, hands and feet unglazed. Robe covered with black Raku glaze. Made at Kioto, province of Yamashiro. Date, 1800.

*Height, 6 inches.*

*Thomas E. Waggaman Collection.*

58—OLD JAPANESE OKIMONO

Jurojin dancing. Kioto faïence. Gray clay, covered with red lacquer. Made at Kioto, province of Yamashiro. Mark obscure. 1800.

*Height, 9¼ inches.*

*Thomas E. Waggaman Collection.*

59—ANCIENT JAPANESE CAST-IRON OKIMONO

Sixteenth Century. Jurojin in a flowing robe and in standing attitude. Has base of iron to correspond.

*Height, 11 inches.*

*Thomas E. Waggaman Collection.*

60—CARVED WOOD STATUETTE

Shoki, the demon-destroyer. Artistically executed. Signed Hara Shugetsu.

*Height, 6 inches.*

61—OLD CHINESE STATUETTE

Yuen Dynasty. Seated figure of a general. Invested with a lustrous green glaze. Carved teakwood stand.

*Height, 9¾ inches.*

*Thomas E. Waggaman Collection.*

62—OLD JAPANESE OKIMONO

Hotei with his sack. Old Japanese earthenware. Coated with a mottled brown glaze.

*Height, 7 inches.*

63—OLD JAPANESE OKIMONO

Shojo holding a sake bottle. Imbe stoneware. Hard red clay with thin glaze. Made at Imbe, province of Bizen.

*Height, 11 inches.*

*Thomas E. Waggaman Collection.*

64—OLD JAPANESE OKIMONO

Kashin and the impudent peasant. Imbe stoneware. Hard red clay with pearskin glaze. Made at Imbe, province of Bizen, by Kimura Kiyochika. Mark, Dai Nippon Imbe to Kimura Kiyochika, impressed 1850.

*Height, 9¼ inches.*

*Thomas E. Waggaman Collection.*

65—OLD OKIMONO

Figure of Hotei. Hirado porcelain. Face and hands unglazed and body covered with a fine celadon glaze. Made at Mikawachi, province of Bizen, 1800.

*Height, 5½ inches.*

*Thomas E. Waggaman Collection.*

66—OLD JAPANESE OKIMONO

Jurojin. Takatori stoneware. Hard gray clay, with olive-green glaze of lustrous quality. Made at Takatori, province of Chikuzen. Date, 1800.

*Height, 10¼ inches.*

*Thomas E. Waggaman Collection.*

67—OLD JAPANESE OKIMONO

Tekkai exhaling his spiritual essence. Takatori stoneware. Hard gray clay with greenish-brown mottled glaze. Made at Takatori, province of Chikuzen. Mark, Taka and Hobin, impressed date, 1800.

*Height, 8½ inches.*

*Thomas E. Waggaman Collection.*

68—JAPANESE OKIMONO

Hotei and child, with sack. Awata faïence, gray clay. Decoration in colored enamels and gilt over a crackled, creamy glaze. Made at Awata, Kioto, province of Yamashiro. 1850.

*Height, 7½ inches.*

*Thomas E. Waggaman Collection.*

69—FINE OLD JAPANESE OKIMONO

Artistically modelled figure of Kwan-yin. Satsuma faïence. Soft creamy-white texture, minutely crackled. Face, hands and feet covered with gold lacquer. Made at Nayeshirogawa, province of Satsuma. 1800.

*Height, 8¾ inches.*

*Thomas E. Waggaman Collection.*

70—JAPANESE OKIMONO

Yebisu with carp. Imbe stoneware. Hard red clay. Made at Imbe, province of Bizen. Date 1800.

*Height, 7½ inches.*

*Thomas E. Waggaman Collection.*

71—OLD JAPANESE OKIMONO OR VASE

Figure of Otafuku. Kiyomidsu stoneware. Hard gray clay, covered with a dull, thick gray glaze over a dark brown crackle. Made at Kiyomidsu, Kioto, province of Yamashiro.

*Height, 12½ inches.*

*Thomas E. Waggaman Collection.*

72—ANTIQUÉ JAPANESE OKIMONO

Seated figure of Hitomaro the poet. Imbe stoneware. Fine red clay, slightly glazed. Made at Imbe, province of Bizen. 1700.

*Height, 12½ inches.*

*Thomas E. Waggaman Collection.*

73—CARVED WOOD FIGURE OF A JAPANESE LADY

Representing Lady Tokiwa, mother of Yoritomo (a great warrior of the Fifteenth Century). Patterns of costume carefully painted in gold lacquer on body color of brown yellow.

*Height, 12¼ inches.*

*Heber R. Bishop Collection.*

74—CARVED WOOD STATUETTE

Japanese; Sixteenth Century. Figure of Konjara, the praying diety, standing with hands clasped. Gilded and lacquered in low tones.

*Height, 16 inches.*

*Thomas E. Waggaman Collection.*

75—OLD CHINESE PORCELAIN FIGURE

A Chinese emperor, seated in his throne chair. Decorated in brilliant enamel colors of *famille verte*.

*Height, 15 inches.*

76—OLD CHINESE PORCELAIN STATUETTE

Artistically modelled figure of a Chinese royal personage, richly robed. Ornamentation carved in relief in the paste and decorated in brilliant enamel colors, enhanced by gilding. The face and beard unglazed. Ch'ien-lung period (1736-1795).

*Height, 18½ inches.*

77—ARTISTIC JAPANESE OKIMONO

Seated figure of Hitomaro the poet. Satsuma faïence. Creamy-white texture with minutely crackled glaze. Decoration of crests and brocade patterns in various enamel colors and gildings. Made at Nayeshirogawa, province of Satsuma. 1800.

*Height, 14 inches.*

*Thomas E. Waggaman Collection.*

78—PAIR ANTIQUE JAPANESE FIGURES

Sogano Goro and Asaina Saburo. Kioto faïence. Gray clay, covered with crackled creamy white glaze. Decorated in blue, green and red enamel colors, and gilding applied over the glaze. Made at Awata, Kioto, province of Yamashiro. 1750.

*Height, 10 and 15 inches respectively.*

*Thomas E. Waggaman Collection.*



79—JAPANESE OKIMONO

Seated figure of Gama, with his favorite frog on his shoulder. Minato faience. Hard reddish clay, invested with a dull green-gray glaze. Made at Minato, province of Idsumi. Date, 1800.

*Height, 16½ inches.*

*Thomas E. Waggaman Collection.*

80—LARGE OKIMONO

Seated figure of Daruma. Kioto faience. Coarse gray clay. The face and chest unglazed, the robe covered with red and white Raku glaze. Made at Kioto, province of Yamashiro. Mark, Dohachi, painted in black. 1830.

*Height, 16 inches.*

*Thomas E. Waggaman Collection.*

81—JAPANESE POCKET SHRINE

Shrine of Kwan-yin Sama Vidi. Red lacquer. Containing an intricately carved figure of a six-armed Kwan-yin seated on the sacred lotus.

*Heber R. Bishop Collection.*

82—MINIATURE SHRINE

Enclosing an exquisitely carved statuette of the hundred-handed Buddha. Seventeenth Century.

*Thomas E. Waggaman Collection.*

83—JAPANESE SHRINE

Black and gold lacquer. Containing a finely carved figure of Buddha, standing on a lotus throne, and cloud-forms. Tinted and gilt ornamentation.

*Height, 9 inches.*

84—JAPANESE STATUETTE IN SHRINE

Seventeenth Century. Carved wood and gilded. Gautama Sakya Buddha. Inscription on the shutters, "In memory of Shimazawa, late senior maid attendant in the court of Lord Mito, Kioshikawa" (Tokio).

*Height, 9 inches.*

*Thomas E. Waggaman Collection.*

85—OLD JAPANESE SHRINE

Black and gold lacquer, with lotus decoration containing a chiselled gold bronze Sharito, with crystal vessel containing relic.

*Height, 11½ inches.*

86—JAPANESE SHRINE

Seventeenth Century. Black lacquer, with gilded interior. Contains a carved wood and enamel figure of Shoki.

*Height, 13½ inches.*

*Heber R. Bishop Collection.*

87—VERY RARE STATUETTE IN SHRINE

Carved wood, gilded and lacquered. Priest Nichiren (Thirteenth Century), the founder of Hokke, or Nichiren sect of Buddhism, with scroll and rosary in his hands. The priest's dress is beautifully decorated in colors and gold. On the back of the figure there is the inscription, "Mamo Nichiren Baishonin," or, "I take refuge under the great sage Nichiren"; and on the top of the pedestal, "Unveiled on the 21st day of February, the first year of Kiowa (1801)," and signed, "Nisshu of the Church" (obscure). Outer surface of the shrine is in vermilion lacquer, with elaborate ornamentation in gilded metal.

*Height, 12 inches.*

*Thomas E. Waggaman Collection.*

88—JAPANESE SHRINE

Black lacquer, with gilded interior. Contains an elaborate carving representing mountain scenery with numerous minute figures and animals, together with a miniature shrine containing an eight-armed Buddha and Buddhistic symbols.

*Height, 15 inches.*

*Heber R. Bishop Collection.*

89—ANCIENT JAPANESE SHRINE

Black and gold lacquer. Containing finely carved and gilded seated figure of Buddha and two attendants.

*Height, 22 inches.*

*Heber R. Bishop Collection.*

90—ANCIENT JAPANESE SHRINE

Black and gold lacquer, with engraved metal mounts. Contains artistically carved and gilt wood figures of the Buddhist triad.

*Height, 22 inches.*

91—CARVED WOOD STATUETTE

Lacquered. Priest Kukai, better known by his posthumous name Kobodaishi, "Great Teacher who promulgates the law"; lived 784 to 854 A. D. He was the founder of the Shingon sect of Buddhism, and consequently of the church and temples of Koyasan, in the province of Kii, besides being noted as a calligraphist, painter, sculptor and architect. It is a common belief in Japan that this great teacher invented and introduced the Japanese alphabet (I-ro-ha). Has carved and gilded stand. Thirteenth Century.

*Height, 18 inches.*

*Thomas E. Waggaman Collection.*

ANTIQUE JAPANESE AND CHINESE BRONZES

92—ANTIQUE JAPANESE BRONZE STATUETTE

Kwan-yin standing on a lotus throne. Etched and gilt bronze halo, and carved and gilt lacquer stand.

*Height, 11 inches.*

93—OLD CHINESE BRONZE STATUETTE

Seated figure of Kwan-yin. Finely modelled. Has lotus design stand to correspond. Very fine golden-brown patina.

*Height, 7½ inches.*

*Heber R. Bishop Collection.*

94—ANTIQUE JAPANESE BRONZE STATUETTE

Yakushi standing on a lotus throne. Halo of cloud-form designs.

*Height, 15 inches.*



95—RARE GOLD BRONZE IDOL

Thibetan; Sixteenth Century. A Buddha seated on a throne of lotus design. It is heavily plated with gold, and encrusted with semi-precious stones. The bronze contains a large proportion of pure gold. The interior of the figure is filled with innumerable rolls of Buddhist prayers. This remarkable specimen was taken from temple in the Forbidden City at Pekin, during the Boxers' rebellion.

*Height, 16½ inches; width, 12 inches.*

96—ANTIQUE JAPANESE BRONZE  
STATUETTE

Figure of Kwan-yin standing on a lotus petal. Skilfully executed specimen.

*Height, 23 inches.*

97—LARGE ANTIQUE BRONZE STATUE  
Sixteenth Century. Artistically modelled figure of Kwan-yin standing on a throne of lotus design. Partially gilded.

*Height, 42 inches.*

98—LARGE BRONZE STATUETTE OF  
KWAN-YIN

Japanese; Sixteenth Century. A gracefully draped figure of Kwan-yin standing on a throne of lotus design. Dark brown patina.

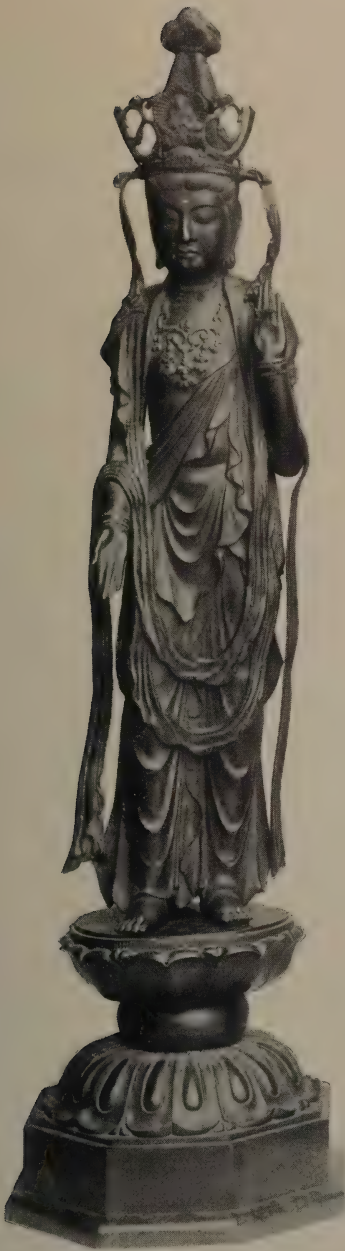
*Height, 46 inches.*





99. REMARKABLE THIBETAN IDOL





99—ELABORATE THIBETAN BRONZE  
IDOL

Sixteenth Century. A seated figure of the eight-armed Buddha, holding in each of his numerous hands Buddhistic symbols. Artistically modelled and partially gilt.

*Height, 34½ inches; length, 39 inches.*

100—JAPANESE BRONZE INCENSE-  
BURNER

Eighteenth Century. Design of a seated lion. Fine brown patina. Made by Yamashiro. Signed.

*Height, 4 inches; diameter, 4½ inches.*

*Thomas E. Waggaman Collection.*

101—OLD JAPANESE BRONZE INCENSE-  
BURNER

Gourd design. Brown patina.

*Height, 6½ inches.*

102—JAPANESE BRONZE INCENSE-  
BURNER

Eighteenth Century. Design of carp. Finely modelled and engraved surface. Fine mottled patina. Attributed to Kame-jo of Nagasaki, who was the first female artist in bronze.

*Height, 7 inches.*

*Thomas E. Waggaman Collection.*

103—JAPANESE BRONZE OKIMONO

Life - like serpents, skillfully wrought in bronze.

*Length, 16 inches.*

104—TWO CHINESE BRONZE OFFICIALS' SEALS

A—Heavy bronze, with inscription and mottled green incrustation.

B—Golden bronze, with mottled patina and carved ivory handle.

*Height, 7 inches.*

*The Edward Colonna Collection, 1908.*

105—JAPANESE BRONZE INCENSE-BURNER

Design of a dog foo, resting on his four feet, body uplifted and hind legs extended. Coated with fine mottled brown patina.

*Height, 9 inches.*

*Heber R. Bishop Collection.*

106—JAPANESE BRONZE OKIMONO

Turtle of longevity, supporting on his back a tree stump, upon which rests a rock crystal sphere of  $2\frac{3}{4}$  inches in diameter.

*Height,  $5\frac{3}{4}$  inches; length, 8 inches.*

107—LARGE JAPANESE BRONZE BRAZIER

Furo, used in tea ceremonial. Very fine mottled brown and red patina. Eighteenth Century.

*Height, 7 inches; diameter, 14 inches.*

*Thomas E. Waggaman Collection.*

108—LARGE JAPANESE BRONZE HEBACHI

Eighteenth Century. Rich mottled red and brown patina.

*Height, 8 inches; diameter, 13 inches.*

109—LARGE JAPANESE BRONZE TEMPLE BELL

Relief ornamentation of sacred dragons, deities, cloud-forms, archaic designs and Chinese characters. Coated with a fine golden brown patina. Cast by Tajo. Signed, and dated the 5th year of Kaysi (1852).

*Height, 14 inches; diameter,  $8\frac{1}{4}$  inches.*

*Thomas E. Waggaman Collection.*



110—ANTIQUE BRONZE HANGING CENSER

Chinese; Seventeenth Century. Globular-shaped, ornamented with festoons of jewels, hung with *pendeloques* of emblems in relief casting. Enamel, mother-of-pearl and semi-precious stones.

*Diameter, 9½ inches.*

111—JAPANESE BRONZE OKIMONO

Group of nine life-like turtles on rock. Coated with a green patina. Made by Seimin. Signed and dated 18th of May, 1825. Hokugiokuo Seimin, in his sixty-sixth year of age.

*Height, 7 inches; diameter, 10½ inches.*

*Thomas E. Waggaman Collection.*

112—LARGE JAPANESE BRONZE INCENSE-BURNER

God of wealth and his symbols. Finely modelled, and with engraved ornamentation. Coated with a rich brown patina. Mounted on red lacquer stand.

*Height, 10½ inches; length, 19 inches.*

*Heber R. Bishop Collection.*

113—ANTIQUE CHINESE BRONZE INCENSE-BURNER

Design of Kylin, with brocade ball. Teakwood stand.

*Height, 12 inches; length, 18 inches.*

*Heber R. Bishop Collection.*

114—TEN BRONZE STATUETTES

A series of Japanese gods or deities known as the "Yakushi Jiuni Shinsho," the ten deity generals. Bikatsu Ra-taisho, Choto Ra-taisho, Shindatsu Ra-taisho, Mako Ra-taisho, Hai Ra-taisho, Indatsu Ra-taisho, San tei Ra-taisho, Ani Ra-taisho, Ante Ra-taisho, Meishi Ra-taisho.

*Heber R. Bishop Collection.*

115—LARGE HAMMERED BRONZE JAPANESE TEMPLE GONG

Of perfect tone. Hammered surface and fine dark patina. Incised inscription of dedication to temple. Mounted on a red and gold lacquer tall stand.

*Height, 15 inches; diameter, 20 inches.*

*Thomas E. Waggaman Collection.*

JAPANESE AND CHINESE CABINET OBJECTS  
IN IVORY, LACQUER, AGATE, JADE AND AMBER

116—JAPANESE WOOD CARVING

Three Nikko monkeys. See no evil, hear no evil and speak no evil. Signed "Koitsu."

*Height, 2 inches.*

117—OLD JAPANESE WOOD CARVING

Life-like toad, with amber eyes.

*Length, 5½ inches.*

118—PERFUME BOX

Gold lacquer. Kiri crest in low relief. Interior; relief figure and lotus.

119—PERFUME BOX

Lacquered in imitation of metal. Inscription and wheel of fortune in gold lacquer. Interior; relief figures of priest and dragon.

*Diameter, 2½ inches.*

120—INCENSE BOX

Miniature figure of Okamé. Kiyomidsu porcelain of fine white texture. Decorated in colored enamels and gold. Made at Kiyomidsu, Kioto, province of Yamashiro, 1850.

*Height, 2½ inches.*

*Thomas E. Waggaman Collection.*

121—SMALL IVORY CARVING

Miniature figures of Japanese farmers. A hut, and pine tree intricately carved in openwork.

122—CARVED IVORY NETSUKE

A boating party. "The Seven Gods of Good Fortune." Signed by Masa Kazu.

123—SMALL JAPANESE IVORY CARVING

Shoki, the demon-destroyer.

124—GARNITURE

Consisting of two Chinese carved ivory figures of an emperor and empress and a snuff bottle of pierced pattern, lacquered in imitation of Cinnabar lacquer.

125—CARVED AGATE FIGURE

Hotei.

*Height, 2 inches.*

126—CARVED AMBER FIGURE

Chinese dignitary, finely executed. Has carved ivory stand.

*Height, 3 inches.*

127—JAPANESE CARVED IVORY GROUP

God of Wisdom, deity and child, by Tomotsugu.

*Height, 4½ inches.*

128—JAPANESE CARVED IVORY FIGURE

Kwan-yin seated on a rock, skillfully executed by Toshikazu. Has teakwood stand.

*Height, 3½ inches.*

129—ROUGE BOX

Hard paste of the K'ang-hsi period (1661-1722), coated with a monochrome glaze of "crushed strawberry" glaze. Has carved ivory stand.

*Diameter, 3 inches.*

130—STATUETTE OF KWAN-YIN

Carved rock crystal. Has carved teakwood stand of lotus leaf design.

*Height, 6¼ inches.*

131—CARVED KWAN-YIN OF AMBER

Unusual quality of rich yellow amber. Masterly wrought by Chinese artist, of Kan-he. Benevolent expression of goddess and wonderful flow of drapery. Stands on malachite stand.

*Height, 7 inches.*

132—CARVED KWAN-YIN OF AMBER

Companion to the above. Lighter yellow, of exquisite quality and workmanship.

*Height, 4½ inches.*

133—MINIATURE CHINESE SHRINE

Figure of Kwan-yin, holding an infant in her hand, and on either side an attendant. Carved white jade mounted in gold of intricate workmanship, with blue kingfisher feathers and encrusted with semi-precious stones. Suspended on a black teakwood stand.

*Height, 7 inches.*

134—CRYSTAL QUARTZ VASE

Rose-color. Oviform, with cover and elephant-head and loose ring handles. Plum in blossom and pine tree carved in relief. Has teakwood stand.

*Height, 8 inches.*

135—AMETHYST VASE

Pomegranite design. Toad in relief, carved and undercut. Has teakwood stand.

*Height, 5½ inches.*

136—CARVED CRYSTAL QUARTZ VASE

Deep rose-colored. Flat oviform, with cover fashioned after an antique bronze. Has two elephant heads and loose ring handles, and is ornamented with archaic designs carved in low relief. Has carved teakwood stand.

*Height, 8½ inches.*



137—BEAUTIFUL RED AMBER ALTAR VASE

Fashioned after an antique bronze. Skillfully carved ornamentation of palm leaf, sceptre head and fret bands. Dragon-head and loose ring handles, and kylin surmounting cover. Has carved teakwood stand.

*Height, 8½ inches.*

138—CARVED AGATE STATUETTE

Figure of a Roman actress. Of skillful workmanship. The mask of carved flint.

*Height, 8½ inches.*

139—CARVED CRYSTAL QUARTZ VASE

Rose-pink color. Flat oviform, with cover and two elephant heads and loose ring handles. Archaic scrolls and palm leaf band carved in relief. Has carved teakwood stand.

*Height, 8¼ inches.*

140—LARGE CRYSTAL QUARTZ KORO

Rose-color. Globular-shaped, on tripod with cover; dragon-head and loose ring handles. Carved in relief and undercut. Has finely carved teakwood stand.

*Height, 6½ inches; diameter, 5½ inches.*

141—VERY OLD AND RARE ALABASTER GROUP

Kwannon with two disciples. The following description is by the late Professor Fenollosa: "Statuette group, carved apparently in alabaster. Chinese; probably Fifth Century. Subject, The Buddhist deity, Kwan-yin (Japanese, Kwannon), seated in contemplation, with two standing disciples. About 15 inches in height, including base. The statues have become stained by incense smoke to the color of bronze. This group is unique, in that it forms a Kwannon trinity. The type of the central figure is well known in very early Chinese, Korean and Japanese bronzes. The charming attitude of resting the head upon the right hand, the elbow on the right knee, and the right leg crossed upon the left knee, is typically rendered in the large Chuguji Kwannon near Mara. Carved by Prince Shotoku, about the year 600. The curve lines of the composition are very beautiful,

the flying drapery at the side serving to give stability to the two standing figures. This is the style of early Buddhist art in China that belongs to the 'Six Dynasties,' fourth, fifth and sixth centuries. From style alone it might seem to date from the great Liang Dynasty, about 450. The inscription on the base, partly legible, gives the date as 'Tempo 10th,' of Northern Tsi Dynasty, which is the year 559 A. D. It is to be hoped that this very rare piece, so important for the history of early Chinese art, may remain in this country. The names of the two carvers, Manken and Dojitsu (Japanese pronunciation), occur in the inscription. . . " Has carved teakwood stand.

*Height, 12 inches.*

*B. Matsuky Collection, 1907.*

142—CARVED WOOD STATUETTE

Of skilful workmanship. Gautama Sakya (Buddha) of third epoch, returning from the mountain after his enlightenment. Nineteenth Century.

*Height, 6¼ inches.*

*Thomas E. Waggaman Collection.*

143—NIOI, AN ENSIGN OF THE PRIEST OF JEN SECT

Wood. Carved in design of turbulent water. Nineteenth Century.

*Thomas E. Waggaman Collection.*

144—PORTABLE INCENSE-BURNER

Red lacquer; lotus design. The flower and seed-pod forms the incense-burner and the leaf and stem the handle. By Ritsuo. Signed "Kwan." 1700.

*Thomas E. Waggaman Collection.*

145—OLD CHINESE IVORY CARVING

Figure of a Chinese sage.

*Height, 13 inches.*

146—BEAUTIFUL GALLIPOT

Of graceful shape and fine technique. Thin white porcelain of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of *sang de poulet* of exceedingly fine quality.

*Height, 8 inches.*

147—FINE BOTTLE-SHAPED VASE

Clear white porcelain of the Ch'ien-lung period (1736-1795). Enamelled with a red monochrome glaze of *sang de boeuf* type, and with a pearskin surface. Has carved teakwood stand.

*Height, 12 inches.*

148—FLAMBÉ BOTTLE-SHAPED VASE

Thick hard paste of the Ch'ien-lung period (1736-1795). Coated with a beautiful flambé glaze of brilliant quality, applied over a boldly crackled surface. Has carved teakwood stand.

*Height, 13 inches.*

149—ANTIQUE CHINESE BEAKER

Hard paste of the Yung-Chêng period (1723-1735). Invested with a monochrome glaze of mirror-black of brilliant quality. Has teakwood stand.

*Height, 18 inches.*

150—CHINESE PORCELAIN GARNITURE

Consisting of five oviform vases. Decorated with panel of domestic scenes and family groups, painted in brilliant enamel colors. Borders of grape-vine design, carved in relief.

*Each: Height, 14½ inches.*

151—SMALL JAPANESE WOOD CARVING

Lacquered, and tinted in colors. Representing a legendary story of the Broken Sake Jar.

*Length, 10 inches.*

152—SMALL RAMMA

Old Japanese wood carving, tinted. The Goddess Benten, amid cloud-forms.

*Height, 7 inches; length, 13 inches.*

153—OLD JAPANESE LACQUER STAND

Peony and dog foo design.

*Height, 6 inches.*

154—OLD JAPANESE RAMMA

Carved and gilded wood. Howo bird amid cloud-forms.

*Height, 7 inches; length, 17 inches.*

155—OLD JAPANESE LACQUER STAND

Carved and tinted wood. Feet of peony design.

*Height, 3½ inches; diameter, 7½ inches.*

156—OLD JAPANESE SHRINE STAND

Carved and gilded wood; panels of peony design.

*Heber R. Bishop Collection.*

157—OLD JAPANESE SHRINE TABLE

Gilt and lacquered wood. Carved and tinted panels of lotus design.

*Height, 7 inches; length, 10½ inches.*

158—CINNABAR LACQUER STAND

Finely carved ornamentation of dragons, cloud-forms and symbols. Signed.

*Height, 6 inches; length, 10½ inches.*

159—RARE HIBACHI

Made of a large gourd. Elaborate decoration of gourd-vine, bee and butterfly in lacquer and mother-of-pearl. Lined with copper and gilded. By Ritsuo. Signed. 1700. Has ornamental stand of Kamakura lacquer. Carved archaic design, supported by three Shachi fish. Specimen of artistic workmanship.

*Height of gourd and stand, 18½ inches; diameter of gourd, 15½ inches.  
Thomas E. Waggaman Collection.*



160—ANTIQUE JAPANESE HIBACHI

Kujaki wood. Lined with copper and ornamented in relief in gold lacquer, mother-of-pearl and lead. Attributed to Ritsuo.

*Height, 8 inches; diameter, 14 inches.*

161—CINNABAR LACQUER STAND

Oblong-shaped. Carved ornamentation of peonies.

*Height, 5 inches; length, 11 inches.*

162—FINE OLD JAPANESE RAMMA

A peacock and peonies, finely carved in relief and openwork, and tinted.

*Height, 22 inches; width, 16 inches.*

163—SUPERB BOTTLE-SHAPED VASE

The outer surface completely covered with a powdered gold lacquer of high quality and lustrous surface. The decoration, which is exquisitely executed, consists of chrysanthemum flowers, gourds, grasshoppers, diaper patterns and other designs, painted in fine gold lacquer of various shades, and inlaid with minute squares of cut-leaf gold. This specimen is one of a pair originally made by order of the Imperial Japanese Government for the Centennial Exposition at Philadelphia in 1876, and illustrates the highest perfection of art in modern lacquer work. Has stand of cinnabar lacquer, decorated with an elaborate carving of butterflies, storks, peony flowers and leafy scrolls.

*Height, 24 inches, with stand.*

*Heber R. Bishop Collection.*

164—OLD JAPANESE STAND

Quadrangular-shape, on four scroll feet of persimmon wood, artistically carved in openwork with sparrows, bamboo and plum in blossom, butterflies and detached blossoms, encrusted in mother-of-pearl and ivory.

*Height, 18 inches; width, 14 inches.*

165—OLD CHINESE GEM CABINET

Carved teakwood.

*Height, 7 inches; length, 16 inches.*

166—TWO OLD CHINESE TEMPLE STANDS

Black lacquer. Carved and decorated with gilding.

*Height, 36 inches; width, 19 inches.*

167—OLD JAPANESE RAMMA

Carved wood, tinted and gilded. Figures of sages, pine tree and cloud-forms, carved in openwork.

*Length, 38 inches; width, 8 inches.*

168—PAIR JAPANESE SHRINE DOORS

Black lacquer, with finely carved and tinted panels. Etched brass mountings.

*Each: Height, 52 inches; width, 16 inches.*

169—ANTIQUÉ JAPANESE HANGING TEMPLE SHRINE

Carved gilt and tinted wood. Buddha seated on a lotus throne, on either side his attendants, and vases containing the sacred lotus. Beneath, two guardian dog foos.

*Diameter, 28 inches.*

170—KAKEMONO

Yiuroku-Zenzin, or the sixteen meritorious Buddhists. Finely painted in colors on silk.

*Edward Colonna Collection, 1892.*

171—ANCIENT JAPANESE PAINTING

Framed, under glass. Quintuple personification of Buddha. Finely executed in colors and gold on silk.

*Height, 43 inches; width, 18½ inches.*

*Edward Colonna Collection.*

172—ANTIQUÉ JAPANESE PAINTING

Framed, under glass. Shiba School, late Fifteenth Century. Shaka and the Jurokin Senjin. A typical altar-piece. Very rich in color.

*Height, 43 inches; width, 19 inches.*

*Edward Colonna Collection, 1892.*

173—WATER-COLOR

By Esther Hunt. Chinese altar. Framed, under glass.

*Height, 17 inches; width, 13½ inches.*

MISCELLANEOUS

174—ANCIENT PERUVIAN POTTERY VASE

Quadrangular-shape. Front panel ornamented with figure of a sun god, carved in bold relief.

*Height, 14 inches; width, 6 inches.*

175—OLD INDIAN BEGGING BOWL

Used by the Togis. Finely carved ornamentation of flowers and birds, with brass chain.

176—PAIR LARGE TURKISH BUCKLES

Gilt metal, of openwork and repoussé workmanship. Profusely inlaid with coral and enamel.

*A. D. Vorce Collection.*

177—ANTIQUUE TURKISH HEAD DRESS

Silver gilt. Inlaid with coral and imitation precious stones.

178—PAIR OLD ENGLISH FLINTLOCK PISTOLS

The stocks elaborately ornamented and mounted with inlaid silver and coral of Turkish workmanship.

*Kelekian Collection.*





## SECOND AFTERNOON'S SALE

FRIDAY, FEBRUARY 4<sup>TH</sup>, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

### GREEK GLASS

TANAGRA FIGURINES, SINGLE AND IN GROUPS

ROMAN AND EGYPTIAN ANTIQUITIES.

179—THREE PIECES ANCIENT GLASS

"Tear bottles," these little bits of iridescent glass used to be called, but it is now thought they held cosmetics for the complexion.

180—THREE PIECES, TOILETTE PHIALS

Slender bottles, used by the old Syrians for the toilette, and buried with corpses to help them "keep up appearances" in the under-world.

181—TWO PIECES, UNGUENT BOTTLES

Handles and a spiral relief mark one of these little tomb ornaments. These pieces have not changed in tone as much as usual—nearer the color of the old Phœnician glass.

182—TWO PIECES, ANCIENT GLASS BOTTLES

The shapes of these bottles show that the forms imitated by the glass-blowers were skin bottles, not wooden or horn receptacles, or perhaps little bladders.

183—DECORATED UNGUENT HOLDER

This little vase is interesting, as it shows how the glass-blower first curled a decoration round the neck and tip, and then annealed the hollow handles.

184—GLASS BOTTLE FOR OIL

In this piece, touched here and there with fine iridescent highlights, one sees the impression of the glass-blower's hand as he flattened the four sides.

185—TWO PIECES, FLOWER HOLDER AND OINOCHOÉ

The taller vaselet is a shape very much copied in modern times for flower-holders. The other is a graceful classic form used on a larger scale for pouring wine.

186—TWO PIECES, SMALL JUG AND FLOWER HOLDER

Charming little jug of delicately iridized glass, having a raised spiral decoration. Observe how deftly the workman has pinched the tips to form a spout. Small piece full of style. Companion piece is a brilliant bit of rainbow iridescence.

187—TWO PIECES, FLOWER HOLDERS

The salts of the earth, acting on the soft glass used by the Syrian glass-blowers, have transformed one of these tall flower-holders into a glow of color. The other piece seems struck by moonbeams—a very unusual note in this tomb glass!

188—GLASS BOTTLE FOR PASTY MATERIAL

Hand bottle for some pasty substance perhaps used for the complexion. The wide flare of the neck is a provision for carrying it, under a thick soft collar, for suspension to the belt. Uncommon shape.

189—GLASS JAR FOR TOMB

A fine cloud of iridescence covers this small jar in almost every part. It is rare that the entire surface is so evenly affected by the oxidizing of the glass.

190—VASE OF DELICATELY COLORED GLASS

Portions of this broad-bottomed vaselet are brilliant with lavender, purple and blue, the surface being irregularly affected by the play of colors.

191—GLASS VASELET FOR COSMETICS

Pretty little broad-shouldered vase, from whose surface the brown skin laid on it by age has been removed, revealing the lovely opal tints of a polished seashell.

192—SMALL GLASS JAR WITH CAMEO EFFECTS

This ornate little jar has been curiously affected. Under the creamy layer is a field of darker glass full of gleaming opaline tints. Large areas turn from lilac to green as the jar is shifted so as to catch different lights.

193—GLASS SUSPENSION JAR FOR UNGUENTS

Double unguent jar with glass handle for suspension. One side contains the wooden spatula by which the sticky mass was extracted. Mounted on black wooden stand.

194—GLASS TOMB VASELET

Very thin, delicately blown vaselet, with a large part of the dark outer skin, formed by centuries of dwelling in the tomb, removed, so as to lay bare tracts of finely opalescent glass.

195—PEACOCK GLASS BOTTLE

This bottle, after its seclusion of a couple of thousand years, shines like the neck of a peacock, the bird of Juno. The gleam of green and gold changes as one moves the piece.

196—TWO PIECES, GLASS FLOWER HOLDERS

In one of these tall flower-holders the flow of the molten glass is revealed by the lines of iridescence. The glass-blower never imagined that age would make his work beautiful to such a degree. The larger vase has an entirely different color-scheme—less of dark greens, more of rose and lilac.

197—TWO PIECES, VASELETS FOR THE USE OF THE DEAD

A fine bit of form and color is the pitcher-shaped piece in this lot of two. It has a very peculiar russet tone, and the glass-man has lavished ornament on lip and neck. The other piece is like the oldest Phœnician glass in tone.

198—GLASS SUSPENSION JAR FOR TOMB

Elaborate double "tear-bottle," as these little affairs were once called. It has never had a handle, but was suspended by a soft cord running round the neck. Sides decorated with a snake effect of glass, the jaws of the serpent clutching the brim. The serpent was sacred to the Gods of Healing—Apollo, Mercury, Æsculapius, etc.

199—FOUR-FOLD COSMETIC GLASS FOR SUSPENSION

Quadruple unguent-holder of old green glass, decorated with fine bands of relief and provided with four handles. Observe how the glass of the four phials, while still soft, was pushed together and adhered; the glass-man finished the foot in one solid mass. Rare, and unusual in shape. A museum piece.

200—OIL BOTTLE FOR THE USE OF GHOSTS

Bottle of extremely thin glass, having a practical, well-made handle. Meant for oil or some fluid of similar consistency. The ancients thought that the dead required most things that are needed in life.

201—WINE HOLDER FOR THE INHABITANT OF THE TOMB

Fine large bottle in very light glass, suitable for water or wine. Such bottles formed part of the furniture of a tomb, along with big pottery jars and little receptacles for honey, dates, milk, meal and cosmetics for the skin. Some tombs show a regular "battery of the kitchen and toilette."



## TANAGRA FIGURINES

### 202—CUPID RIDING ON A SWAN

The ancients liked to think of their great god Zeus visiting the earth on adventures, and unconsciously pushed into them by his young friend Eros. Here we have the Swan that concealed the form of the Thunder God when he fell in love with Leda, who became the mother of Castor and Pollux, and Helen of Troy.

### 203—EROS IN FLIGHT. FIGURINE FOR SUSPENSION

Airy and well-modelled figurine of the Tanagra variety. A small Genius or a Cupid, wearing a scanty cloak, a diadem and a pair of traveller's boots. The head inclines prettily to one side, wings are expanded and toes pointed in flight. The figurine belongs to the kind that were suspended on nails, either in a family chapel or in the tomb. One arm broken. Note remains of color.

### 204—FAMILIAR SCENE. PAN HONORED BY WORSHIPPER OF BACCHUS

Bacchanalian scene. In this very small Tanagra group a devotee of Bacchus has reeled up to a terminal shaft which bears the head of Pan, and embracing it, is about to place a garland on its head. Remains of color on the hair of the two heads. Exhilarated expression on the face of the reveller.

### 205—CUPID FLYING THROUGH THE AIR

In this little Tanagra the figure is designed for suspension by a cord or on a nail. Rather unusual are the heavy, curling tresses almost like a wig, on which the original color lingers. One arm under the wrap, the other extended in greeting.

### 206—FIGURINE FOR SUSPENSION. FLYING GENIUS OR GANYMEDE

This flying figure may be of Ganymede after his translation to Olympus, whence the Phrygian cap. Remarkable bold management of the folds of the cloak. Effeminate modelling of limbs, more womanly than masculine.

207—YOUNG GENIUS FLYING WITH LYRE

The long, wig-like hair retains a good deal of the original color, remains of which will also be found on the cloak. Assured, lively action. Self-confidence, superciliousness have been expressed very well by the sculptor in this little floating figure.

208—APHRODITE, AMPHITRITE, THETIS OR GALATEA

This half-length figurine might be one of half a dozen goddesses connected with the sea. She is backed against and partly enclosed by the valves of a scallop shell. A shell-like background sets her off, and below are coral and other marine growths. Figurine for family shrine or the tomb.

209—CHIRON INSTRUCTING THE BOY ACHILLES

According to Greek tradition, Achilles was sent as a boy to be taught by the Centaur Chiron. This figurine shows the boy riding on his teacher's back while Chiron instructs him in music. The lyre, which originally was between the Centaur's uplifted hands, has disappeared.

*Height, 6 inches.*

210—THETIS WITH THE HELMET OF ACHILLES

The sea goddess, wife of Peleus, is carrying from Vulcan the new armor made for her son Achilles. As she knows he is to fall, she regards the helmet with sorrow. The dolphin on which she rides is the kind one sees in Greek sculpture, but exaggerated as to beak and crest, the tail ending in a three-pointed, leaf-like fluke.

211—APHRODITE AT HER TOILETTE

Backed by open scallop shells, and standing in the rocky margin of the sea, Venus is shown arranging her locks, having placed her diadem in position. Fine nude modelling, pleasing expression of face. Statuette for shrine and tomb.

212—PRESENTATION OF THE BRIDE

Tanagra group. A small Cupid flying has removed the mantle from a young woman who is kneeling, having a cup in one hand and something to eat in the other. Refers to marriage ceremonies. Arranged for standing on table or hanging on peg in wall. This might be a gift to a bride or bridegroom.

213—NEPTUNE DRIVING AND HURLING HIS TRIDENT

Important group in the Tanagra fashion. On a chariot formed of a great shell, drawn by two horses with dolphin-like hindquarters, Neptune stands in a commanding attitude. The right hand is supposed to hold reins, the left his trident. Perhaps neither reins nor trident were ever supplied. Curious modelling of the waves and the fan-shaped tails of the sea-horses.

214—SILENUS AND HIS ASS

The elderly attendant on Bacchus, with ivy in his hair and a cluster of grapes in his hand, is half sitting, half lolling, on the back of his faithful Ass, which is lying down. His only garment is a goat-skin. Remains of pink coloring. Silenus, an old god of the moon, has always the features of the barbarians whom the Greeks, when they took Greece, drove into the hills, or enslaved. He has the Satyr type of face, but not goat's legs. Rollicking, inebriated action well expressed. The ass's ears are gone.

215—LADY WITH IVY WREATH AND FAN

Tanagra figurine of a well-known type, but remarkable for the drapery, which is complicated and extremely well modelled. Colors linger on hair, pupils, ivy leaves, etc. Torso and limbs are indicated under the thin coverings. The lady is thoughtful as she moves slowly toward or from some festival in honor of Bacchus.

216—LADY WITH CARVED HEAD, HOLDING HER FAN

Graceful, suspended movement; fine lines of drapery. These figurines are very useful to students of the Greek past, because they imitate the local garments of the time and realize the people as they were. The lady, with a long, round, columnar neck, is moving very slowly and with dignity. Her covered head may mean that she is a priestess. Such a figurine would be placed in a lady's tomb.

217—MAIDEN WITH DISTAFF AND BALL OF YARN

A very lovely combination of lines and curves is found in these single Tanagra figurines. The slope of the limbs, the bend of the head, the natural movement of the arms, are extremely graceful. Remarkably beautiful piece, chaste and ladylike. Note the extraordinary beauty of the drapery.

218—BACCHUS, ARIADNE AND ATTENDANT

The poetry of wine-bibing among the ancient Greeks. While this group would be used for any worshipper of Bacchus to grace the shrine or tomb, the figures would be understood to apply to the god himself and to Ariadne, whom he found on Naxos. The small figures are youthful geniuses in the god's train. The youth who supports Bacchus on the other side wears the goat-skin often worn by Silenus. Gay, lively and well expressed group, each figure being alive, the whole group expressing the exhilarating quality of wine.

219—MERCURY CONDUCTING A SOUL TO THE STYX

Elaborate group showing the god Mercury, "conductor of souls," arriving at the Styx in charge of a beautiful woman. She seems to be alive, not a spectre, for Charon appears to be objecting to take her aboard. Mercury and his female companion have the gestures and expression of command. Background of sedges. Good action, broad but expressive modelling. A very familiar composition in Greek and Roman sculpture.

220—PLACQUE IN LOW-RELIEF

Battle of Theseus with the Amazons. Fine composition of many figures of men and women and horses. On the left, a lonely man in a biga (two-horse chariot) is urging on his steed, and trampling down a fallen Amazon who raises her shield. On the right, another Amazon, stricken by Theseus, is falling from her horse into the arms of a comrade. Below, a dying man. Above, in the centre, is Theseus, standing by the elderly man in the chariot. He turns and sends his spear into the Amazon on horseback.

221—SMALL ANCIENT EGYPTIAN USHABTI

Carved and gilt wood, with enamelled eyes; representing Osiris. Found at Gizeh, Egypt. Dated 1500 B. C.

*Ayiz Kayat Collection.*

222—TWO ANCIENT EGYPTIAN AMULETS

One, blue pottery, very old. The other, variegated texture.

223—EGYPTIAN AMULET

Very old blue pottery. Figure of sun god mounted as a seal on Cornelian base.

224—ANCIENT EGYPTIAN FIGURE

"God of the Nile," in form of a crocodile. In blue pottery.

225—SMALL EGYPTIAN USHABTI

Fine green glaze, with verse from the Book of the Dead.. Found at Luxor, Egypt. 1500 B. C.

*Ayiz Kayat Collection.*

226—THREE ANCIENT EGYPTIAN USHABTIES

Faïence of various glazes and carved inscriptions.

227—HINDOO IDOL

Miniature. Elephant form. Cast in bronze. Brown patina.



228—ANCIENT BRONZE MEDICINE BOWL

Arabic inscriptions and symbols incised. Fine green patina.

*Diameter,  $4\frac{1}{2}$  inches.*

*Noorian Collection.*

229—ANCIENT EGYPTIAN BRONZE STATUETTE

Figure of "Horus." Mottled green patina. Black wood stand.

*Height,  $3\frac{1}{4}$  inches*

230—ANCIENT ROMAN BRONZE STATUETTE

"Diana." Mottled green patina. Black wood stand.

*Height,  $2\frac{3}{4}$  inches.*

231—ANCIENT BRONZE GREEK CROSS

Virgin and Child. Saints and lettering cast in relief.

*Height,  $4\frac{1}{4}$  inches.*

232—ANCIENT ROMAN BRONZE STATUETTE

Draped figure of a senator. Mottled green patina. Black wood stand.

*Height, 4 inches.*

233—ANCIENT ROMAN BRONZE STATUETTE

Undraped male figure. Green patina. Black wood stand.

*Height,  $4\frac{1}{2}$  inches.*

234—ANCIENT EGYPTIAN BRONZE

Isis, with Horus on her lap. Mottled green patina.

*Height,  $6\frac{1}{4}$  inches.*

235—ANCIENT PHOENICIAN BRONZE STATUETTES

Dark green patina. Black wood base.

*Height,  $5\frac{1}{4}$  inches.*

236—ANCIENT EGYPTIAN BRONZE

Isis, with Horus on her lap. Dark green patina. Black wood stand.

*Height,  $5\frac{3}{4}$  inches.*

*D. Kelekian Collection.*

237—ANCIENT EGYPTIAN BRONZE

Seraphis, the snake goddess. Green incrustation.

*Height,  $4\frac{1}{4}$  inches.*

*D. Kelekian Collection.*

238—ANCIENT EGYPTIAN BRONZE

The sacred bull, Apis. Brown and green patina.

*Height, 3 inches.*

*D. Kelekian Collection.*

239—RARE ANCIENT EGYPTIAN BRONZE

The Trinity "Osiris, Isis and Horus." Brown and green patina.  
Black wood base.

*Height,  $3\frac{1}{2}$  inches.*

*D. Kelekian Collection.*

240—ANCIENT EGYPTIAN BRONZE

A curious conglomerate god. Green patina. Black wood base.

*Height, 4 inches.*

241—ANCIENT EGYPTIAN BRONZE STATUETTE

The "Goddess Pasht." Mottled green patina.

*Height,  $4\frac{1}{2}$  inches.*

*D. Kelekian Collection.*

242—TWO ANCIENT EGYPTIAN BRONZES

The ram-headed god. Dark and light green patina.

*Height,  $4\frac{1}{2}$  inches.*

243—ANCIENT ROMAN BRONZE STATUETTE

Nude male figure. Mottled green patina. Black wood base.

*Height,  $4\frac{3}{4}$  inches.*

244—TWO ANCIENT ROMAN BRONZES

Small statuettes of Hercules. Black wood bases.

*Height,  $5\frac{1}{2}$  inches and 4 inches respectively.*

245—ANCIENT EGYPTIAN BRONZE

"Ammon Ra." Brown and green patina. Black wood base.

*Height,  $8\frac{3}{4}$  inches.*

246—ANCIENT EGYPTIAN BRONZE STATUETTE

The goddess Bast, standing, and wearing a crown. Coated with a green incrustation. Mounted on a sienna marble base.

*Height,  $8\frac{1}{4}$  inches.*

*D. Kelekian Collection.*

247—ANCIENT EGYPTIAN BRONZE STATUETTE

Old fine gold-plated figure of "Osiris." Gold-plated, and encrusted with green. Black wood base.

*Height,  $7\frac{1}{4}$  inches.*

*D. Kelekian Collection.*

248—ANCIENT EGYPTIAN BRONZE

A god. Coated with a fine green incrustation. Mounted on a sienna marble base.

*Height,  $7\frac{3}{4}$  inches.*

249—BRONZE VENUS

Known as the "Venus of Syria." She holds in her hand a mirror, her head is crowned with peacock. Very fine modelling. Found near Tyre, Syria. Roman period. Black wood base.

*Height,  $8\frac{1}{4}$  inches.*

*Ayiz Kayat Collection.*

250—ANCIENT EGYPTIAN BRONZE

Standing figure of "Horus," wearing an elaborate head dress. Brown patina, and malachite green incrustation. Black wood base.

*Height,  $11\frac{1}{4}$  inches.*

*D. Kelekian Collection.*

251—ANCIENT HINDOO IDOL

Cast bronze. With elaborate openwork background.

*Height,  $9\frac{1}{4}$  inches.*

252—ANCIENT EGYPTIAN BRONZE

Tomb of the sacred hawk. Mottled green patina.

*Height, 6 inches; length, 7½ inches.*

*D. Kelekian Collection.*

253—RARE ANCIENT BRONZE STATUETTE

The "Goddess Fortuna Panthea." It was found in Syria at the ruins of the ancient city Anteratus, on the coast of the Mediterranean north of Beyrout. Anteratus was distinguished for its wealthy citizens of Greeks and Romans, being one of the summer resorts in that part of the country. The goddess Fortuna brought fortune to the possessors. She wore the attributes of the different deities. The serpent on her right arm is the attribute of Hygiea. On her left arm is the Cornucopia, surmounted by the bust of Jupiter, which means abundance. On her back are the wings of Eros and the quiver of Diana. On her head she bears the crown of Isis of Egypt. On her dress is the bronze mirror, an attribute of Venus. In her right hand the goddess originally held a rudder, an attribute of Neptune, but it is missing. The bronze belongs to the Second Century A. D. It is one of the best-preserved statuettes of its type known. The word "Panthea" means "sacred to the gods." Has glass shade and black wood stand.

*Height, 6 inches.*

*Daniel Z. Noorian Collection.*

254—LARGE ANCIENT EGYPTIAN BRONZE

A seated figure of the "Goddess Bast." Green and brown incrustation. Black wood base.

*Height, 11¾ inches.*

*D. Kelekian Collection.*

255—ANCIENT GREEK BRONZE MIRROR

Coated with a fine green incrustation. Black wood stand.

*Diameter, 5¼ inches.*

*Ayiz Kayat Collection.*

256—SMALL BRONZE FIGURE

By Angelo del Nero. A copy of the statuette "Captive," by Michael Angelo. Coated with a turquoise-blue incrustation.

*Height, 8¼ inches.*

257—BRONZE FAUN

Copy of an old statue, by Angelo del Nero. Coated with a turquoise incrustation.

*Height, 13 inches.*

258—BRONZE STATUETTE

Faun, with symbols, by Angelo del Nero. Brown and green patina. Sienna marble base.

*Height, 9¾ inches.*

259—BRONZE STATUETTE

Hercules, by Angelo del Nero. Mottled green and brown patina.

*Height, 12¾ inches.*

RARE CABINET OBJECTS

260—ANTIQUÉ RELIQUARY

Panels of Nielo work. Mounted in silver gilt.

261—SMALL BOXWOOD CARVED PANEL

Byzantine. Exquisitely carved ornamentation. On the obverse, St. George and St. Michael, and on the reverse, Madonna and Child and saints.

262—SMALL GREEN JADE CHARM

Chinese figure of Jurojin. Mounted in pure gold.

263—RARE CARVED CORAL PENDANT

Satyr's head. Exquisitely carved in fine pink coral. On the reverse, crayfish, carved.



264—SMALL SILVER PANEL

Relief and chiselled ornamentation of a scene representing the martyrdom of a saint.

*Height,  $3\frac{3}{4}$  inches.*

265—SMALL ANTIQUE GILT BRASS PLAQUE

Italian; Sixteenth Century. Madonna and Child.

266—RARE AND CURIOUS ANTIQUE RELIQUARY

"The Temptation of Adam and Eve." Wrought in silver and enamelled in colors. Has rock crystal panels on obverse and reverse.

267—REPOUSSÉ SILVER RELIQUARY

Of exquisite workmanship. Madonna. Finely executed in enamels. Gilt bands. Precious stone encrusted.

268—OLD RELIQUARY OF THE GREEK CHURCH

Panel of boxwood. Very finely carved, showing on the obverse the Virgin and Child, and on the reverse the Trinity. Mounted in a silver frame of Byzantine workmanship, which is set with uncut jewels and has three uncut emeralds as pendants; the whole hung on long silver chain.

*D. Kelekian Collection.*

268—"A"—ROCK CRYSTAL MEDALLION

Portrait of Christ in intaglio. Carved wood stand.

269—RELIGIOUS MEDALLION

Silver gilt. Representing Madonna and Child.

270—RARE OLD PERUVIAN STATUETTE

Figure of a sun god. Wrought in twenty-four carat gold.

*Height,  $2\frac{1}{2}$  inches.*

271—TWO OLD SILVER PLAQUES

Repoussé ornamentation, each picturing a saint. Evidently taken from a missal cover.

272—OLD CRUCIFIX AND RELIQUARY

Black wood and silver.

273—GOLD ROSARY AND CRUCIFIX

The crucifix set with small diamonds and emeralds. Fine workmanship.

274—OLD SPANISH RELIGIOUS ORDER

Wrought in gold and enamelled in colors. Set with rose diamonds and seed pearls.

275—GOLD PENDANT

Oriental design. Enamelled and set with numerous small brilliants and rubies. Has long gold chain.

276—SMALL FOLDING FAN

Carved horn. Painted garlands of roses.

277—TWO SMALL FOLDING FANS

Ivory. Exquisitely carved in relief and openwork. Old Chinese workmanship.

278—SUPERB IVORY FOLDING FAN

Of Chinese workmanship. Skilfully carved in imitation of old *Point de Venise* lace.



291 280

303 292

297 299

308 282

302 300

304 283

293 284

# ANTIQUE IVORY STATUETTES



RARE RELIGIOUS STATUETTES, TRYPTICHS AND OTHER  
OBJECTS IN CARVED IVORY

279—OLD SPECIMEN OF CARVED IVORY

Taken from a rosary. On the obverse, a head of Christ; on the reverse, a skull.

280—MINIATURE CARVED IVORY STATUETTE

Antique. Figure of Madonna. In a leather shrine.

281—ANTIQUÉ CARVED IVORY IDOL

Hindoo. On wood stand.

*Height, 5½ inches.*

282—FINE IVORY CARVING

Shape of pilgrim shell, enclosing finely carved group representing the "Adoration of the Shepherds." Mounted on a carved stand.

*Diameter, 2⅞ inches.*

283—CARVED IVORY STATUETTE

Figure of an abbot. Finely executed. Mounted on a carved wood base.

*Height, 3¾ inches.*

284—ANTIQUÉ IVORY PLAQUE

Madonna and Child. Carved in high-relief.

*Height, 4¼ inches; width, 3¼ inches.*

285—ANTIQUÉ IVORY PANEL

"The Annunciation." Carved in high-relief.

*Height, 4¼ inches; width, 3¾ inches.*

286—ANTIQUÉ ITALIAN IVORY TRYPTICH

Scenes from "The Life of Christ." Carved in bold relief.

*Height, 7½ inches; width, 6¾ inches.*



287—MINIATURE IVORY CARVING

Madonna and Child and Cherubims. Exquisitely executed, and mounted on a velvet panel, and framed in carved wood.

288—OLD SPANISH IVORY STATUETTE

"Infant Christ."

*Height, 5½ inches.*

289—PAIR CARVED IVORY TUSKS

Siamese. Grotesque figures, carved in relief.

*Length, 12 inches.*

290—CARVED IVORY TRYPTICH

Italian Byzantine; Eighteenth Century. Panels carved in relief and openwork, and mounted in ebonized frame.

*Height, 7 inches; width, 9½ inches.*

291—FINE OLD SPANISH IVORY STATUETTE

Figure of a saint. Finely carved, painted and gilded.

*Height, 5 inches.*

292—FINELY CARVED IVORY STATUETTE

Italian; Seventeenth Century. Figure of Saint Clement. Mounted on a painted wood base.

*Height, 7½ inches.*

293—OLD SPANISH CARVED IVORY STATUETTE

Sixteenth Century. Assumption of the Madonna.

*Height, 9 inches.*

294—ANTIQUE IVORY PAX

Carved in high-relief. Mounted on a silver gilt pedestal.

*Height, 7¾ inches.*

295—EARLY SPANISH IVORY STATUETTE

A standing figure of the Virgin Mary.

*Height, 8½ inches.*

296—ANTIQUÉ SPANISH IVORY GROUP

Figure of St. John as a youth, and the Holy Lamb.

*Height, 7½ inches.*

297—RARE OLD SPANISH STATUETTE

Seventeenth Century. A Madonna, in attitude of devotion, standing on an elaborately carved throne and wearing a silver crown.

*Height, 10 inches.*

298—OLD IVORY STATUETTE

Figure of St. Joseph and Child.

*Height, 9 inches.*

299—OLD AND VERY CURIOUS IVORY GROUP

Spanish; Seventeenth Century. St. John the Baptist as a child. Seated on a pyramid showing the waters of life, pelican and various religious symbols.

*Height, 8¾ inches.*

300—FINE OLD IVORY STATUETTE

Figure of Christ. The robe engraved, painted and gilded.

*Height, 9¼ inches.*

301—OLD IVORY STATUETTE

Standing figure of St. Patrick.

*Height, 10 inches.*

302—CURIOUS OLD IVORY SHRINE STATUETTE

Spanish; Seventeenth Century. Figure of Saint Magdalen. Carved, gilded and tinted.

*Height, 10½ inches.*

303—OLD ITALIAN IVORY STATUETTE

Madonna, with halo, standing on clouds. Black wood base.

*Height, 10 inches.*

304—ANTIQUE IVORY STATUETTE

Spanish; Seventeenth Century. St. John the Baptist. On wood base.

*Height, 11 $\frac{3}{4}$  inches.*

305—VERY FINE OLD IVORY GROUP

Italian; Sixteenth Century. Figures of Madonna and Child, St. Sebastian and St. Francis. Mounted on a black wood base with ivory feet.

*Height, 12 inches; width, 9 $\frac{1}{4}$  inches.*

306—ANTIQUE IVORY ECCLESIASTICAL STAFF

Flemish; Sixteenth Century. Surmounted by a finely carved figure of Madonna and Child.

*Height, 21 inches.*

*Daniel Z. Noorian.*

307—IVORY CRUCIFIX

Of artistic workmanship. Carved figure of Christ in ivory, on ebonized cross.

*Height, 24 inches.*

308—FINE OLD SPANISH IVORY STATUETTE

Seventeenth Century. Figure of Madonna holding Infant in her arms and wearing a silver crown. Mounted on a carved tinted and gilded wood stand of globular-shape, with cherub's head in relief.

*Height of figure, 10 $\frac{1}{2}$  inches.*

309—ANTIQUE IVORY COMMUNION CUP

Bulgarian; Seventeenth Century. Elaborately carved ornamentation, with figure of Madonna and Child, various Saints and inscriptions. Artistically executed in high-relief.

*Height, 7 $\frac{1}{4}$  inches; diameter, 5 $\frac{1}{4}$  inches.*

310—ARTISTIC IVORY CUP

"Triumph of Eros." Skillfully carved in relief, and undercut. Silver gilt mountings and linings.

*Height, 9 inches.*

311—VERY FINE CARVED IVORY TRYPTICH

Spanish; Sixteenth Century. Panels of scenes in the life of Christ. Carved in high-relief within architectural arches of Gothic design, and gilded and tinted. Bears the coat-of-arms of donor.

*Height, 19½ inches; width, 18¼ inches.*

485. 312—AN EXTRAORDINARY IVORY TANKARD

Italian; Sixteenth Century. The elaborate ornamentation, which is skilfully carved in high-relief, represents the birth and triumph of Aphrodite.

*Height, 24½ inches; diameter, 8 inches.*

45. 313—ANTIQUE MARBLE STATUETTE

Italian; Sixteenth Century. Figure of Fortunata. Finely sculptured. On marble base.

*Height, 15½ inches.*

*D. Kelekian Collection.*

710. 314—ANTIQUE GREEK MARBLE STATUETTE

Figure of Venus, dolphin and cupids.

*Height, 16½ inches.*

*D. Kelekian Collection.*

1752 315—ANTIQUE ITALIAN MARBLE BUST

Jupiter.

*Height, 14 inches.*

65. 316—ANTIQUE MARBLE GROUP

Italian; Sixteenth Century. Madonna, Child and Saints.

*Height, 17 inches; width, 13 inches.*

*Stanford White Collection.*

1750 317—ANTIQUE BRONZE STATUETTE

French; Sixteenth Century. Standing figure of a saint clasping a Bible.

*Height, 12¾ inches.*

318—OLD REPOUSSÉ SILVER STATUETTE

St. Peter. Gilt, and set with imitation precious stones. On wood base.

*Height, 10 inches.*

*Richard Mansfield Collection.*

319—BRONZE FIGURE OF CHRIST

Finely modelled. Golden brown patina.

*Height, 18½ inches.*

320—SILVER POINTER IN SHAPE OF A HAND

Used by the Jewish rabbis to keep their place when reading. Engraved ornamentation.

321—OLD BYZANTINE ALMS BOWL

Brass gilt. Repoussé ornamentation of St. George and the twelve apostles.

*Diameter, 5½ inches.*

322—ANTIQUE IRON CRUTCH

Inscription in gold damascene. Used by practical Togs.

323—ANTIQUE GREEK TRYPTICH

Brass and enamel. Figures of saints in relief, and surrounded by borders of vine design, filled in with white and black enamels.

*Height, 6¾ inches; length, 18 inches.*

324—CARVED WOOD CROSS, MOUNTED IN SILVER

Antique reliquary. Set with imitation jewels.

*Height, 8½ inches.*

325—ANTIQUE SPANISH CRUCIFIX

Silver gilt and rock crystal. Set with imitation precious stones.

*Height, 12 inches.*



15- 326—REPOUSSÉ SILVER BENITIER

French. Louis XV. period. Figure of Madonna and Child. Garlands of roses, and elaborate border design in high relief.

*Height, 12 inches.*

12- 50 327—ANTIQUE SILVER GILT SHRINE

Repoussé panel, "The Descent from the Cross." Openwork doors. Frame encrusted with various stones.

*Height, 8 inches.*

65- 328—OLD RUSSIAN SILVER CHALICE

Repoussé chased ornamentation. Set with lapis lazuli and other stone.

*Height, 9½ inches.*

35- 329—ANTIQUE MONSTRANCE

French. Louis XV. period. Repoussé silver and gilded brass.

*Height, 18 inches.*

*Stanford White Collection.*

35- 330—OLD GERMAN CHALICE

Silver gilt, and set with small enamel plaques depicting scenes from the life of Christ.

*Height, 12¾ inches.*

25- 331—OLD FRENCH CHALICE

Repoussé silver, of fine workmanship. Figures of saints in niches. Openwork borders and animal-shaped feet. Set with imitation jewels.

*Height, 17 inches.*

332—OLD BYZANTINE RELIQUARY

Brass gilt, in the form of a figure surmounted by an angel.

*Height, 12 inches.*

17- 333—OLD BYZANTINE ALTAR PANEL OR SCREEN

Brass and enamel. Relief ornamentation from scenes of the life of Christ. Mounted on a wood stand.

*Height, 15 inches.*

1753  
334—ANTIQUE HANUKAH LIGHT

Coat-of-arms in openwork. Hebraic inscription.

60. 335—ANTIQUE SILVER PLAQUE

Mounted in ebonized wood. Numerous panels in fine repoussé, illustrating scenes from the life of Christ.

*Height, 18 inches; width, 14 inches.*

1752 336—OLD SILVER AND BRASS CROWN

French. Louis XV. With fine repoussé ornamentation.

*Height, 18 inches.*

337—VALUABLE OLD ITALIAN SILVER CASKET

Made in one of the Italian cities, and presented to Napoleon with the keys of the tower. Fine repoussé panels, illustrating the historical event. Surmounted by a figure of Napoleon on horseback, and supported by Napoleon eagles. Gilt lined.

*Height, 11 inches; length, 13 inches; width, 6 inches.*

50. 338—ANTIQUE SPANISH RELIQUARY

A shrine of many saints. Repoussé silver frame, with numerous compartments containing relics of various saints, surrounded by an outer frame of carved wood, gilded and painted.

*Height, 23 inches; width, 13 inches.*

339—RARE ANTIQUE FRENCH TRYPTICH

Carved and gilt wood, with panels of fine old Limoges enamel depicting the Annunciation. Has an outer case of old parchment, decorated.

*Height, 11 inches; length, 13 inches.*

7 340—ANTIQUE OIL PAINTING

Italian School. Subject, "The Holy Family." Painted on copper. Mounted in old tortoise frame.

*Height, 9 inches; width, 7 inches.*

40.  
341—OLD LIMOGES ENAMEL PLAQUE

"Adoration of the Magi." Mounted in an old ebony and tortoise-shell frame.

*Height, 7½ inches; width, 5½ inches.*

90.  
342—FINE OLD ENAMEL PLAQUE

"The Seasons." Mounted in a black wood frame.

*Height, 10 inches; length, 11½ inches.*

70.  
343—RUSSIAN ENAMEL PANEL

Of artistic workmanship. Figure of St. Michael. Mounted in a carved and gilt wood frame of Gothic design. Paris Exposition of 1900.

*Height, 11 inches; width, 7½ inches.*

215.  
344—ELABORATE REPOUSSÉ SILVER BENETIER

Italian; Early Sixteenth Century. Figure of Madonna and Child, and Cherubs in high relief, with an aureole background. Mounted on a velvet panel, and surrounded by a black wood frame, which is ornamented with silver gilt repoussé panels depicting various saints.

*Height, 27½ inches; width, 20 inches.*



# THIRD AFTERNOON'S SALE

SATURDAY, FEBRUARY 5TH, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

RARE OLD ECCLESIASTICAL FIGURES

37-50  
345—ITALIAN CARVED WOOD GROUP

"Pieta." Polychrome decoration. Gilt wood base.

*Height, 4½ inches.*

17-50  
346—OLD SPANISH STATUETTE

"St. Rita." Carved wood. Polychrome decoration.

*Height, 10 inches.*

22-50  
347—OLD SPANISH CARVED WOOD STATUETTE

"St. Vincent." One of the most celebrated martyrs of the early Church. He was one of the deacons of Rome in the Pontificate of Sixtus I., and as such was especially charged with the care of the poor, the orphans and widows. He was tortured and put to death at the time of the persecution of the Christians under the Empero Valeriano.

*Height, 11 inches.*

348—OLD CARVED WOOD STATUETTE

Spanish; Seventeenth Century. "The Assumption of the Virgin." Richly carved figure standing on globe, supported by cherubs. The serpent and crescent moon are at her feet. Polychrome decoration.

*Height, 11 inches.*



349—OLD ITALIAN WOOD STATUETTE

“St. Brage.” Face and hands painted. Dressed in the vestments of his order (a bishop’s) and holds a crozier.

*Height, 11½ inches.*

350—OLD ITALIAN CARVED WOOD STATUETTE

“St. Francis of Paula.” A. D. 1508. Born in 1416, at Paula, a small town in Calabria; died on April 2nd, 1508, at the age of ninety-one. Canonized by Leo X. in 1519. His body remained incorrupted in the Church of Plessis les Tours till the year 1562, when the Huguenots broke open the shrine and found it entire, fifty-five years after his death.

*Height, 12 inches.*

351—OLD SPANISH STATUETTE

Figure of a Pope. Carved wood. Polychrome decoration.

*Height, 13 inches.*

352—OLD SPANISH STATUETTE

“St. Gertrude.” Carved wood. Very fine. Polychrome decoration. Silver cross and halo.

*Height, 14 inches.*

353—OLD SPANISH CARVED WOOD STATUETTE

“St. Anthony of Padua.” A. D. 1231. Although this saint is called St. Anthony of Padua, he was a native of Portugal and of Lisbon, its capital. His father’s name was Martin de Puglione, his mother’s Maria de Tevera. At his baptism he was given the name of Ferdinand, and at the age of fifteen he joined the Augustinian Order, in the house of St. Vincent, outside the gates of Lisbon. Afterwards he joined the Franciscan Order in the little convent of St. Anthony at Coimbra. He died at the age of thirty-six, on the 13th of June, 1231, and his body is visible at the present day in the Church of St. Anthony at Padua. This saint is generally represented with the Infant Jesus in his arms. St. Anthony is invoked by travellers and for the recovery of things that have been lost.

*Height, 15½ inches.*



348

367

352

369

355

361

350

ANTIQUE CARVED WOOD AND POLYCHROME ECCLESIASTICAL STATUETTES



20 ✓  
354—CARVED WOOD STATUETTE

Spanish; Seventeenth Century. "St. Paul." Polychrome decoration. St. Pablo, the apostle of the Gentiles, was born of Jewish parents at Tarsus, in Galicia, studied at Jerusalem, under the great doctor Gamaliel, afterwards becoming one of the most strict and zealous Pharisees. St. Pablo suffered martyrdom at Rome in the year 67 A. D.

50 ✓  
355—OLD ITALIAN STATUETTE

"Mater Dolorosa." Carved wood. Polychrome decoration.

*Height, 14 inches.*

15 ✓  
356—OLD SPANISH STATUETTE

"St. Domingo." Carved wood. Polychrome decoration.

*Height, 13 inches.*



20 ✓  
357—OLD SPANISH CARVED WOOD  
STATUETTE

Polychrome decoration. "St. Eufemia," a virgin said to have been of royal descent in Alexandria, who, publicly confessing the gospel at a sacrificial feast appointed by the Emperor Maximus, was put to death, after being tortured, in the year 307 A. D.

*Height, 14½ inches.*

15 ✓  
358—OLD SPANISH CARVED WOOD  
STATUETTE

"St. Michael." Polychrome decoration.

*Height, 15 inches.*

359—OLD SPANISH CARVED WOOD  
STATUETTE



359

Polychrome decoration. "St. Gregory the Great." A. D. 600. St. Gregory the Great will be an everlasting honor to the Benedictine Order and the Papacy. By his genius, but especially by the charm and ascendancy of his virtue, he was destined to organize the temporal power of the Popes, to develop and regulate their spiritual sovereignty, to found their paternal supremacy over the new-born crowns and races which were to become the great nations of the future and to be called France, Spain and England. It was he who inaugurated in the Middle Ages modern society and Christian civilization. He established in his palace on the Coelian Hill at Rome a convent dedicated to St. Andrew, into which he introduced the Benedictine rule and himself became a monk in 575, and was elected Pope in 590. He died on the 12th March, 604, aged nearly fifty-five, in the thirteenth year of his Pontificate. Buried at St. Peter's at Rome.

*Height, 19 inches.*



360—OLD SPANISH CARVED WOOD STATUETTE

Polychrome decoration. St. Florian, patron saint of Poland. At the time of the persecutions of the Christians, St. Florian

was drowned in the river Ems by the soldiers of the Emperor Diocletian, for his voluntary confession of Christ. St. Florian is honored in legendary lore as an extinguisher of fires, owing to the many miracles he performed in saving houses from burning and lives from perishing.

*Height, 18 inches.*



360

361—OLD SPANISH CARVED WOOD STATUETTE

Polychrome decoration. "St. Pius V., Pope." Michael Ghisliere, afterwards Pius V., was of humble extraction. Born at Bosco, near Alexandria, in 1504, entered the Convent of the Dominicans at the age of fourteen. On the death of Pius IV., December 9th, 1565, he was elected to

fill the vacant chair at St. Peter's. When he felt that death was approaching, he visited the seven Basilican churches in order, as he said, to take leave of the holy places. Three times he kissed the lowest steps of the Scala Santa, and then returned to die in the Vatican on May 1st, 1572, at the age of sixty-eight, having governed the Church six years and almost four months. His relics lie in the Church of St. Maria Maggiore at Rome.

*Height, 20 inches.*

45.  
362—OLD SPANISH CARVED WOOD STATUETTE

Figure of Magdalene, in kneeling attitude. Polychrome decoration. Mounted on a gilt wood stand.

*Height, 14½ inches.*

15.  
363—OLD SPANISH CARVED WOOD PANEL

Door of a tabernacle. Figure of the Madonna and Cherubs in relief. Polychrome decoration.

*Height, 12½ inches; width, 9½ inches.*

30.  
364—OLD SPANISH SHRINE DOOR

A scene representing the "Garden of Gethsemane." Carved in high-relief and covered with a polychrome decoration.

*Height, 16½ inches; width, 11 inches.*

15.  
365—OLD SPANISH SHRINE DOOR

Bold relief carving of "The Holy Lamb" and cherubs. Polychrome decoration.

*Height, 18 inches; width, 10½ inches.*

17.  
366—PAIR RELIQUARY FRAMES

Italian. Carved wood and gilt.

*Height, 19 inches.*

80.  
367—OLD SPANISH CARVED WOOD GROUP

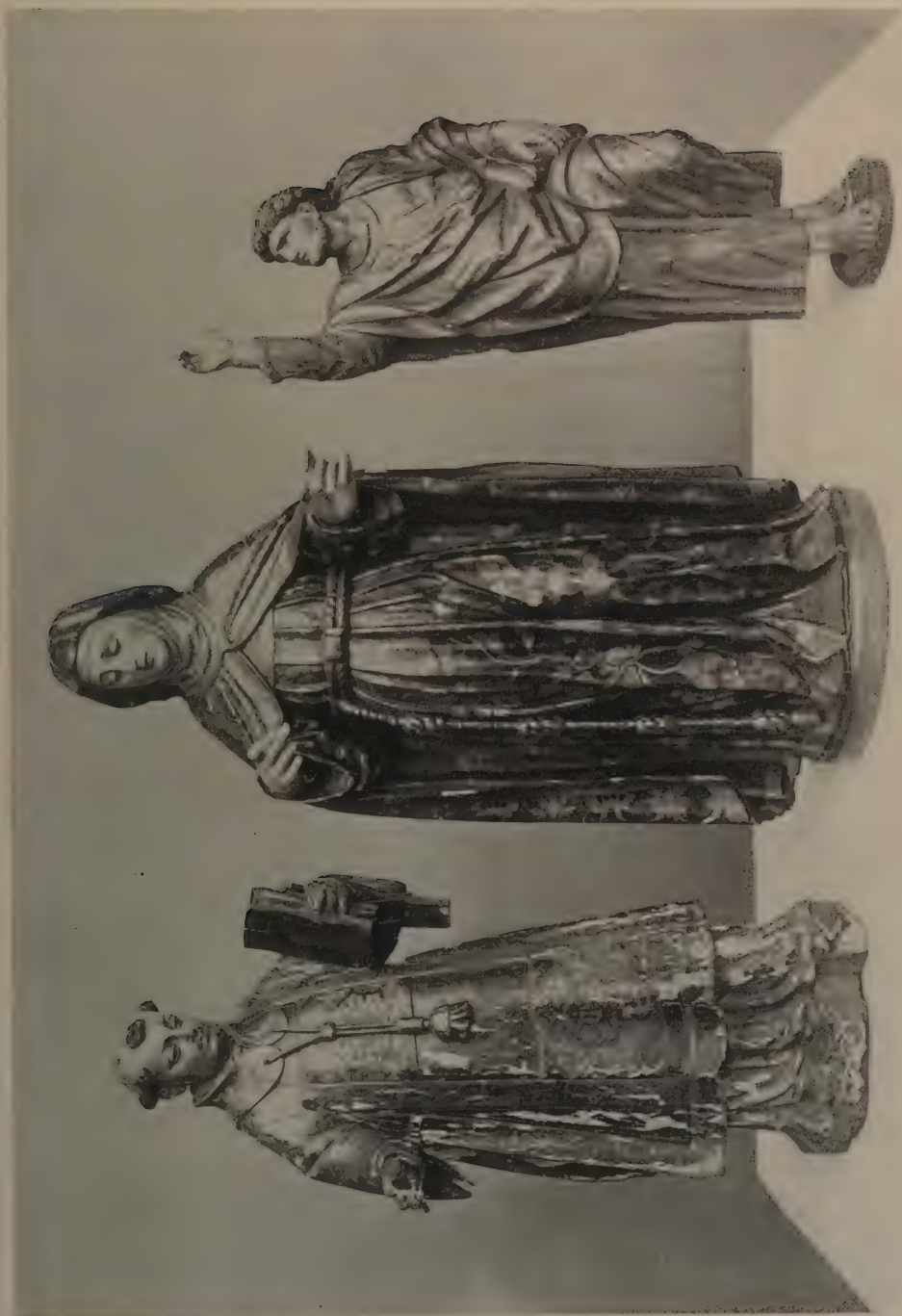
Of very fine workmanship. St. Anne and Virgin Mary as a Child. Polychrome decoration.

*Height, 19 inches; width, 12 inches.*

65  
368—OLD SPANISH CARVED WOOD STATUETTE

"St. Anthony of Padua," with the Infant Christ standing on a book, which he holds in his left hand. Fine polychrome decoration.

*Height, 22 inches.*



372

374 °

373

OLD ITALIAN AND SPANISH STATUES IN CARVED WOOD AND POLYCHROME



369—EXTRAORDINARY OLD SPANISH STATUETTE

200-  
Skillfully carved and polychrome decorated. "Assumption of the Virgin." This statuette is attributed to Joaquim Machado de Castro, the celebrated sculptor of the bronze statue of King Joseph I., that is erected in the Place de Commerce at Lisbon. He was a pupil of the noted Italian sculptor Alex Guisti, 1717-1730.

*Height, 28 inches.*

370—ANTIQUE CARVED WOOD SHRINE

70.  
Spanish; Sixteenth Century. Polychrome decoration.

*Height, 24 inches; width, 18 inches.*

*Stanford White Collection.*

371—PAIR OLD SPANISH ALTAR STATUETTES

50.  
Angels. Carved, painted and gilded wood.

*Height, 29 inches.*

372—LARGE CARVED WOOD STATUE

65.  
Spanish; Sixteenth Century. Figure of St. Lawrence. Fine Polychrome decoration.

*Height, 36 inches.*

373—OLD SPANISH LARGE STATUE

75.  
Carved wood. Polychrome decoration. "St. John the Evangelist Preaching." A remarkable specimen, said to be the work of a monk in an old monastery, who evidently loved his work.

*Height, 34 inches.*

374—LARGE CARVED WOOD STATUE

170.  
Spanish; Sixteenth Century. Figure of Saint Rita. Very fine polychrome decoration.

*Height, 39 inches.*

375—LARGE ANTIQUE CARVED WOOD GROUP

50.  
Sixteenth Century. St. Anne and the Virgin as a Child.

*Height, 54 inches; width, 22 inches.*

*Talbot J. Taylor Collection.*



30.  
376—LARGE ANTIQUE SHRINE

From India. Carved wood. Buddha seated on a lotus throne, which is supported by a sacred cow; on either side her attendants. Border and canopy carved in relief and openwork. Polychrome decoration.

*Height, 50 inches; width, 21 inches.*

192.  
377—ANTIQUE SPANISH BAS-RELIEF

Sixteenth Century. Finely modelled in composition. Polychrome decoration.

*Height, 27 inches; width, 18 inches.*

193.  
378—RELIQUARY FRAME

Old Italian. Carved and gilded wood. Lined with old Genoese velvet.

*Height, 13 inches; width, 13 inches.*

60.  
379—CARVED AND GILT WOOD FAN CASE

For two fans. Lined with pink silk.

*Height, 18 inches; length, 23 inches.*

BEAUTIFUL OLD EMBROIDERIES, TEXTILES AND  
MISSALS

1.  
379-A—OLD SPANISH MANUSCRIPT

With illuminated title pages and numerous initials. Bound in old-red velvet.

60.  
379-B—OLD SPANISH MANUSCRIPT

With illuminated title pages of coats-of-arms and numerous initials. Bound in red morocco, with tooled and gilt ornaments.

96.  
379-C—OLD SPANISH MANUSCRIPT

With three full-page illuminated titles and numerous initials. Bound in green morocco, with tooled and gilt ornamentation.

1.  
379-D—OLD SPANISH MANUSCRIPT

With two illuminated title pages, numerous initials and titles. Bound in full calf, with tooled and gilt ornamentation.

1051  
379-E—OLD SPANISH MANUSCRIPT

With three full-page illuminated titles, and numerous initials and titles. Bound in full calf, with tooled and gilt ornamentation.

117  
379-F—OLD SPANISH MANUSCRIPT

With three illuminated title pages, numerous initials and titles. Bound in old-green velvet.

133  
379-G—OLD SPANISH MANUSCRIPT

With three illuminated titles and numerous initials. Bound in green velvet.

148  
379-H—OLD ITALIAN MISSAL

Dated 1716. With numerous full-page engraved illustrations and engraved initials. Richly bound in red velvet and metal thread embroidery. Coats-of-arms on obverse and reverse of cover.

379-I—ELABORATE ITALIAN MISSAL

157  
Dated 1841. With full-page engraved illustrations and engraved initials. Bound in red velvet with repoussé silver corner ornaments and medallions.

153  
379-J—ELABORATE OLD ITALIAN MISSAL

Dated 1706. Illustrated with numerous full-page engravings and initial letters. Bound in red plush and embellished with an elaborate repoussé silver ornamentation.

180  
380—ANTIQUE ITALIAN ESCUTCHEONS

One with embroidered cardinal's hat, the other with heraldic shield and animal.

*Vitall Benguiat Collection.*

232  
381—ITALIAN SEVENTEENTH CENTURY CHALICE COVER

Gold embroidered holy flowers and scrolls on cream silk.

*Vitall Benguiat Collection.*

240  
382—OLD ITALIAN EMBROIDERED MANIPLE

Sacred flowers in brilliant silks, and bold, leafy scrolls in gold thread.

17.50  
383—SPANISH EMBROIDERED RELIQUARY

Seventeenth Century. With gold, silver and silk needlework on cream satin, with picture of the Annunciation on obverse, and figures of saints on the reverse. Borders of imitation jewels.

*Vitall Benguiat Collection.*

12.50  
384—OLD ITALIAN NEEDLEWORK MINIATURE FRAME

Early Seventeenth Century. Gold Embroidery of scroll and other design. A picture of Christ, painted on parchment, inserted.

*Vitall Benguiat Collection.*

17.50  
385—SPANISH EMBROIDERED PICTURE

Of the Renaissance period. Centre medallion of Christ encircled in an embroidered cartouche frame, surrounded with bunches of grapes. The face of the figure is of solid needlework of exceptionally fine drawing and clever execution.

*Vitall Benguiat Collection.*

12.50  
386—TWO OLD NEEDLEWORK PICTURES

Oval. Madonna and Child, and figure of Saint Andrew.

15.  
387—OLD ITALIAN NEEDLEWORK PICTURE

Christ; embroidered in floss silk and gold threads.

17.50  
388—SMALL ANTIQUE TAPESTRY PICTURE

Spanish; Sixteenth Century. Head of Christ as a Youth.

25.  
389—FINE OLD TAPESTRY PICTURE

Madonna and Child. Finely woven in rich colors.

*Length, 20½ inches; width, 17 inches.*

100.  
390—SET OF FOUR OLD SPANISH TASSELS

Red silk and gold threads.

105- 391—PAIR OLD SPANISH TASSELS

Ruby-red velvet and gold thread.

125- 392—PIECE OF OLD BROCADE

Old rose. Satin ground, with beautiful Oriental designs woven in metal thread.

*Length, 22½ inches; width, 20 inches.*

75- 393—OLD ENGLISH ECCLESIASTICAL BANNERETTE

From a monastery. Embroidery on ruby-red Genoese velvet, depicting the crucifixion, with Christ on the cross and Mary and John in reverence. The ground is strewn with skulls and bones, intended to remind the monks of the brevity of life. Edged with bullion fringe.

275- 394—FINE OLD GENOESE BORDER

Rose-pink embossed velvet, edged with silver lace.

*Length, 10 feet; width, 5 inches.*

*Vitall Benguiat Collection.*

7- 395—PAIR ITALIAN COVERS

Louis XIV. design. Yellow, cut velvet of bold floral pattern, edged with silver galloon.

*Each: Length, 24½ inches; width, 21 inches.*

*Vitall Benguiat Collection.*

159- 396—OLD CHINESE RED VELVET PANEL

225- Cloud-forms. Brocaded in gold threads and in reserve.

*Length, 34 inches; width, 19 inches.*

275- 397—SUMPTUOUS MITRE

Old Italian. Floral patterns and leafy scrolls, embroidered in gold thread on cloth of silver. Elaborate embellishments in imitation of precious stones.

398—BEAUTIFUL OLD BROCADE PANEL

Bold Oriental floral designs, woven in silver and gold threads on an old rose satin ground. Edged with wide gold galloon.

*Length, 44 inches; width, 22½ inches.*

399—ITALIAN SIXTEENTH CENTURY BANNERETTE

Green velvet, with centre design of chalice and inscription "Panem De Celo," and the border of Renaissance scrolls.

*Length, 25 inches; width, 22 inches.*

*Vitall Benguiat Collection.*

400—OLD CHINESE CUT VELVET PANEL

Ruby-red ground, with symbols and cloud-forms in a lighter shade. Edged with old gold galloon.

*Length, 34 inches; width, 22 inches.*

401—PAIR BEAUTIFUL CUT VELVET PANELS

Old Chinese. Rich ruby-red color, with sacred flowers, Buddhist symbols and butterflies in a lighter shade of red. Borders of floral design.

*Length, 67½ inches; width, 22 inches.*

402—BEAUTIFUL BLUE VELVET CAPA

Eighteenth Century; Portuguese. Armories of a double-headed eagle holding a sword. Richly embroidered with gold and silver bullion.

*Vitall Benguiat Collection.*

*Length, 44½ inches; width, 26 inches.*

403—OLD SPANISH BANNER

Ruby-red Genoese velvet, ornamented with five bands of gold galloon and trimmed with gold, corded lace.

*Length, 3 feet 8 inches; width, 3 feet.*

*Greyish silk. Embroidered.*



405—OLD PERSIAN VELVET PANEL

Richly embellished, with Arabesque and scroll designs in gold embroidery. Edged with old gold galloon.

*Length, 52 inches; width, 25 inches.*

27.50  
406—RICH TABLE COVER

Bold floral patterns in cut and uncut velvet on a flame-red satin ground. Edged with gold galloon.

*Length, 46½ inches; width, 36½ inches.*

110.50  
407—VERY OLD EMBROIDERED ORPHREY

Italian Renaissance. Madonna and Child and saints in needle painting. Sacred flowers in colored silks, and borders in gold bullion threads.

*Length, 7 feet 2 inches.*

47.50  
408—OLD ITALIAN CHASUBLE

Silk brocade. Passion flowers, woven in low tones on a salmon-pink satin ground.

135.  
409—SUMPTUOUS CHASUBLE

Italian; Sixteenth Century. Cream-color gros-grain silk, elaborately and richly embellished with holy flowers and bold scroll designs. Embroidered in brilliant colors of silk in gold and silver threads.

180.  
410—RICH RENAISSANCE CHASUBLE

Gothic ruby-red velvet, with orphrey of gold embroidery and needle painting. Figure of Madonna and Child and saints, and urns of tulips in niches of architectural design.

380.  
411—BEAUTIFUL OLD GOTHIC CHASUBLE

Fine embossed green velvet, with orphrey and needle painting and gold thread embroidery. Figures of Madonna and Child and saints executed in fine tones within niches of architectural design. Bound with old gold thread galloon.

60.  
411-A—CHASUBLE AND MANIPLES

Italian; Sixteenth Century. Fine embossed red velvet.

70.  
411-B—ITALIAN RENAISSANCE CHASUBLE

Old-red satin damask, with wide band of gold thread needlework of vase and scroll design, worked in high-relief on old Genoese red velvet. Trimmed with silk galloon.

150.  
411-C—SUMPTUOUS CHASUBLE

Italian; Seventeenth Century. Cloth-of-gold and silk brocade of floral design, embellished with orphreys of needle painting and gold thread embroidery. Figures of Madonna and Child and Saints in medallions. Trimmed with wide bullion lace.

180.  
411-D—BEAUTIFUL GOTHIC VELVET COPE

With hood. Bold floral designs in relief in ruby-red velvet on a red satin ground. Borders of gold cord needlework, and edged with gold galloon.

160.  
412—SUMPTUOUS ANTIQUE CHASUBLE

Arras embroidery of sacred flowers, birds and leafy scrolls, executed in rich colors of silks and metal threads on a white ground.

115.  
413—BEAUTIFUL ITALIAN RENAISSANCE CHASUBLE

Rich ruby-red Genoese velvet, with orphreys of needle painting containing medallions of saints, surrounded with Arabesque scrolls of appliqué and gold embroidery. Bound with old thread galloon.

*Vitall Benguiat Collection.*

155.  
414—SUMPTUOUS OLD VENETIAN CHASUBLE

White gros-grain silk, profusely and richly embellished with passion flowers, birds and scroll patterns, beautifully executed in silk and gold thread needlework. Trimmed with gold bullion lace.

2 415—RARE OLD GOTHIC VELVET CHASUBLE

Seraphs, saints and symbols, executed in low tones of silk in bullion thread.

95. 416—SUMPTUOUS ALBANIAN COSTUME

Ruby-red velvet, richly embellished with gold embroidery and trimmed with exceptionally fine gold galloon.

*Vitall Benguiat Collection.*

125 417—PAIR BEAUTIFUL LONG WALL PANELS

Portuguese. Ruby-red Genoese velvet, with bold scroll and floral designs in cloth-of-gold appliqué; lower end finished with gold thread fringe.

*Length, 8 feet; width, 20½ inches.*

65 418—OLD ITALIAN ALTAR COVER

Filet lace, with eight insertions of the Renaissance cover.

*Length, 7 feet; width, 30 inches.*

*Vitall Benguiat Collection, 1905.*

60. 419—SICILIAN DRAWN WORK LINEN ALTAR FRONTAL

Consisting of six panels and border of pure Sicilian design. Sixteenth Century.

*Length, 7 feet; width, 24 inches.*

15 420—OLD FILET LACE ALBA FLOUNCE

Design of vases of flowers, branches and scrolls.

*Length, 6 feet; width, 16½ inches.*

100 421—LACE SHAWL

Delicately executed floral and scroll designs; has scalloped edge.

*6 feet 7 inches square.*

45 422—FINE OLD FILET LACE PANEL

"The Assumption." Finely executed.

*Length, 5 feet; width, 3 feet.*

423—PAIR OF ITALIAN RENAISSANCE CURTAINS

Filet lace, with vine and grape design. Very rare.

*Length, 10 feet 6 inches; width, 4 feet.*

424—PAIR HANDSOME ITALIAN LACE CURTAINS

Exceptionally fine Renaissance filet lace of bold vine design.

*Length, 9 feet; width, 5 feet 6 inches.*

*Vitall Benguiat Collection.*

425—A MAGNIFICENT BANNER

Red velvet of the Louis XV. period. Centre design of cartouche shield, surmounted by a crown with festoon above. The design of the filling is of foliated scrolls terminating with flowers. Executed with metal threads. Trimmed with gold galloon and silk tassels.

*Length, 5 feet 3 inches; width, 3 feet 2 inches.*

426—VERY OLD CHURCH BANNER

Red Genoese velvet, embellished with a painted picture of Madonna and Child, which is surrounded by borders of silver lace. Inscription, "Ave Maria," and wide outer border, also of silver lace.

*Length, 6 feet 6 inches; width, 3 feet 6 inches.*

427—SUMPTUOUS ECCLESIASTICAL BANNER

Venetian; Sixteenth Century. Old Genoese red velvet, embellished with silver thread embroidery and a central medallion of the Holy Family painted on canvas. Border of sacred offerings in raised silver needlework.

*Length, 6 feet; width, 3 feet 8 inches.*

428—MANDARIN ROBE

Embellished with Imperial dragons pursuing the sacred pearl; cloud-forms and symbols of longevity, embroidered in gold threads and silks of brilliant colors. Wide band at bottom and round sleeves of wave designs in floss silks.

65. 429—JAPANESE WALL PANEL

Figured gray satin brocade, beautifully embellished with a life-size peacock on pine tree branch, skillfully embroidered in natural-color silks, enhanced by gold threads.

*Length 54 inches; width, 35 inches.*

115 430—SUMPTUOUS JAPANESE HANGING

Blue satin and cloth-of-gold brocade; stork crests and diaper patterns woven in gold threads and colored silks on a dark blue satin ground. Lined with orange-color India silk.

*Length, 7 feet 3 inches; width, 6 feet 7 inches.*

135 431—ELABORATE JAPANESE PALACE HANGING

Silk and satin brocade of ashes-of-rose tint, sumptuously embellished with storks and lotus in bloom; beautifully embroidered in harmonious tones of silk, and executed in high-relief. Edged with a wide band of blue silk brocade.

*Length, 7 feet 6 inches; width, 5 feet 1 inch.*

55 432—ANTIQUE RUSSIAN NEEDLEWORK PICTURE

Madonna and Child and two Saints. Embroidered in silks and metal thread; surrounded by gold galloon. Mounted in black wood frame, under glass.

155 433—PAIR OLD FRENCH BORDURES

For altar frontals. Medallions, illustrating the "Last Supper" and "Christ in the Garden of Gethsemane," executed in needlework. Framed in gold and silver bullion threads, and on either side figures and scroll designs, embroidered in low tones of silk on a gros-grain red silk ground. Framed and under glass.

*Vitall Benguiat Collection.*

434—VERY OLD ITALIAN CHALICE VEIL

Embroidered emblems of the Crucifixion and sprays of holy flowers, embroidered in gold bullion thread and colored silks on cream-color silk. Very fine specimen. Framed in black wood and double glass.



435—VERY CURIOUS OLD EMBROIDERED PANEL

Needlework, in bullion threads and colored silks on white satin; represents a Saint praying before an altar, an angel bearing a relic, cherubs and banderoles, with Latin inscriptions. Dated 1780. Framed in black wood, under glass.

*Height, 43½ inches; width, 30½ inches.*

436—VERY OLD EMBROIDERED PICTURE

Italian; Sixteenth Century. "The Adoration of the Magi." Embroidered in silver threads and colored silks on red Genoese velvet. Framed in black wood, under glass.

*Height, 17 inches; length, 32½ inches.*

437—FRAMED OLD EMBROIDERED PANEL

Italian; Sixteenth Century. "Crowning of the Virgin." Various symbols and a sumptuous border, embroidered in low tones of silk and gold and silver threads on red Genoese velvet. Framed in black wood, under glass.

*Height, 21¾ inches; length, 26¾ inches.*

*Vitall Benguiat Collection.*

438—ANTIQUE FLORENTINE CHURCH BANNER

Cream-color silk, elaborately embellished with a scene representing a picture of the Madonna and Child resting on clouds and crowned by cherubs, and figures of admiring saints; embroidered in colored silks and metal threads. Wide border of passion flowers and leafy scrolls, beautifully executed in silk and metal thread.

*Length, 5 feet 4 inches; width, 38½ inches.*

439—RICH OLD VENETIAN TABLE-COVER

Old red satin ground, with beautiful Oriental designs woven in silver threads and harmonious tones of silk. Edged with gold galloon.

*Length, 5 feet 8 inches; width, 3 feet 6 inches.*

440—RICH DOOR HANGING

Ruby-red Genoese velvet, with borders of gold galloon and edged with deep bullion fringe.

*Length, 7 feet; width, 4 inches.*

441—ITALIAN RENAISSANCE COVER

Royal purple velvet, bordered with floral and leafy scroll designs; embroidered in gold and silver threads, edged with silver lace.

*Length, 6 feet 5 inches; width, 43 feet 4 inches.*

442—BEAUTIFUL ANTIQUE ALTAR FRONTAL

Italian; Sixteenth Century. Old Genoese red velvet, embellished with figures of Madonna and Child and three Saints; beautifully embroidered in silk and needlework, and enclosed in frames of appliquéd scrolls within arches of architectural design, edged with silk fringe.

*Length 6 feet 1 inch; width, 28 inches.*

443—PAIR SUMPTUOUS ALTAR FRONTALS

Italian; Seventeenth Century. Olive-green velvet, elaborately embellished with a central urn and flame, bold leafy scrolls and floral festoons; embroidered in bullion threads edged with gold galloon.

*Length, 68 inches; width, 25½ inches.*

*Vitall Benguiat Collection.*

444—RICH OLD SPANISH EMBROIDERED ALTAR FRONTAL

Ruby-red velvet, embroidered in Renaissance design of interlaced scrolls, with conventional flowers in bullion and silver needlework; trimmed with rich gold and silk fringe.

*Length, 8 feet; width, 3 feet.*

*Vitall Benguiat Collection.*

445—PAIR ITALIAN RENAISSANCE LAMBREQUINS

Of ruby-red velvet, with heavy bullion and silver embroidered border and two divisions; design of conventional scrolls, flowers, heads and dragon flies, embellished with corals.

*Length, 7 feet 6 inches; width, 1 feet 8 inches.*

*Vitall Benguiat Collection.*

180.  
446--RARE AND INTERESTING OLD ENGLISH VALANCE

Of the Elizabethan period. Embroidery on ruby-red velvet, with design of scrolls, flowers, animals and birds, executed in silks and bullion thread, and three circular medallions in cartouche frames depicting "The Banishment of the Garden of Eden," "Noah with the Animals and Birds Entering the Ark," and "St. Francis Preaching to the Lower Animals." In petite point.

*Length, 13 feet; width, 18 inches.*

170.  
447--ELEGANT PORTIÈRE

Red Gothic velvet, with long panel of scutari velvet; design of sacred lotus, tulips and other passion flowers, with gold scrolls in golden-yellow and ivory-white in reserve on a ruby-red ground; the lower edge with tassel fringe.

*Length, 10 feet; width, 3 feet 10 inches.*

200.  
448--PAIR RICH PORTIÈRES

Fine red silk velvet, embellished at top and bottom with panels of Italian Renaissance. Gold thread and silk embroidery, and edged with gold thread galloon.

*Length, 9 feet 2 inches; width, 3 feet 6 inches.*



150.  
449--SUMPTUOUS OLD ITALIAN PORTIÈRE

With Van Dyck valance. Fine red silk and satin damask, beautifully embellished with an elaborate border of conventional scrolls, passion flowers and birds, executed in gold and silver thread needlework and in high-relief.

*Length, 11 feet; width, 3 feet 9 inches.*

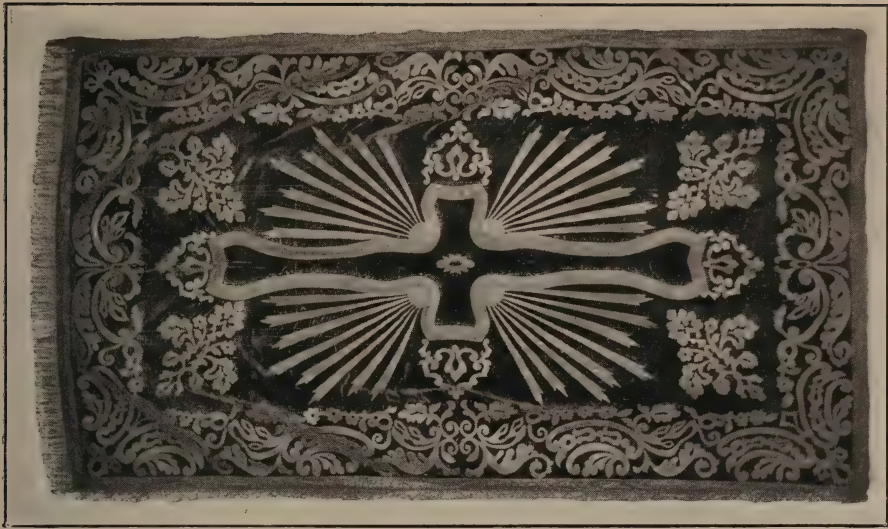
*Vitall Benguiat Collection.*

180.  
450--PAIR SUMPTUOUS WALL PANELS

Old Spanish. Ruby-red silk velvet, elaborately embellished with bold leafy scroll designs in cloth-of-gold appliqué; bound with gold galloon and edged with deep gold thread fringe.

*Length, 7 feet 6 inches; width, 3 feet 8 inches.*





451

451—GORGEOUS OLD SPANISH PALACE COVER

Rich ruby-red silk velvet, profusely embellished with sun burst, leafy scrolls and floral patterns in cloth-of-gold appliqué; bound with wide gold galloon and edged with deep gold thread fringe.

*Length, 9 feet; width, 5 feet 5 inches.*



452

452—SUPERB CLOTH-OF-GOLD COPE

Spanish; Seventeenth Century. The general hue of the ground is a pale, silvery gold, over which the silk embroidery, wrought

in tones of dove-gray, silvery white and delicate pink, lavender, crushed strawberry and cool and yellow greens, sheds a soft opalescent sheen. Its design, involving a left and right repeat, consists of a system of scroll-work, issuing from the centre and spreading over the whole field. Growing out of the acanthus volutes are sprays of natural leaves interspersed with realistic tulips, anemones, and roses of old pink hue—flowers that are sacred to the Virgin. Some of the spaces enclosed by the volutes are filled with a diagonal interlace of silk thread. The whole is edged with silver galloon.

*Height, 3 feet 4 inches; length, 8 feet 11 inches.*



453

#### 453—MAGNIFICENT EMBROIDERED ALTAR FRONTAL

Spanish; Seventeenth Century. The ground is of crimson Genoese velvet, edged along the base and two-thirds up the sides with narrow gold fringe. It is embellished with a quasi-architectural design in high-relief, executed with silver thread. Six pilasters, connected at the top by a cornice, divide the field into five panels: a large central one, and, on each side of it, a narrow one, flanked by a broader. The last, on left and right, contains an arch, supported on Byzantine columns, in the half-round. Within it is an arrangement like a Renaissance window—a balustrade, from which spring side columns supporting an arch, surmounted by a pediment. Inside the frame thus formed appears a vase with a spray of seven-petaled flowers. The two



narrower panels contain a somewhat similar design, but its opening is filled with a diagonal lattice-work. Below this is an arch in perspective. The arch in the central panel is also shown in perspective, springing on each side from two columns, between which is represented the tiling of a floor. From the under side of the arch hang festooned sprays, sprinkled with eight-petaled flowers, beneath which is a decorated cartouche. Its crimson field is divided by a blue chevron, the upper part bearing two gold stars; the lower, one. Gold cartouches also embellish the bases of all the pilasters.

*Height, 3 feet 3 inches; length, 6 feet 10 inches.*



454

#### 454—BEAUTIFUL ALTAR FRONTAL

575. The entire field is enriched and encrusted with silver thread, applied in various stitches, on which the ornament is raised in varying relief. It is bordered at the top with a narrow interlace of wave-forms, executed in the half-round and enclosing circles that are filled in with jewel-like spots of crimson, salmon and pale blue silk. The bottom terminates in a silver fringe. The central embellishment is the monogram of the Virgin, "M. A.," interlaced beneath a crown that is decorated with a fleur-de-lis. This is wrought in gold thread, raised and ribbed. Below it are roses in crimson and grey-salmon and cream silk. On each side of it appears a conventionalized peacock, and surmounting the crown are two magnificent Turk's-head lilies in crimson, fawn and cream silk, with a bird on the stem of each. These details establish the motive for the rest of the decoration that spreads

over the whole field. It consists of scrolls, sometimes bluish, sometimes yellow, out of which grow in magnificent profusion conventionalized Turks'-heads and lilies, that blend a rich dull claret-color with the hues already mentioned. Here and there appears a bird—a goldfinch and a bullfinch being distinguishable among them.

*Height, 3 feet; length, 8 feet 4 inches.*

455—EXTRAORDINARY ITALIAN RENAISSANCE EMBROIDERIES, CONSISTING OF TWO COPE HOODS AND THREE SETS OF ORPHREYS

The ground of all these pieces is wrought in gold thread, through which the colored silks have been drawn to represent the draperies of the figures, while the flesh parts are needle point, the silk in some parts being worn away, so that the painted silk underlay is disclosed. The main colors of the silks are blue, rose, yellow and green, which, blending with the gold, acquire from the latter a shimmer and scintillating splendor. One hood represents "The Annunciation"; a scene of three arches supported on slender columns, the Virgin kneeling at a prayer table, the Angel holding a staff and scroll. Over the latter's head appears a circle, which probably once contained a dove. The other hood displays the Virgin seated between Christ and God the Father, while a dove hovers over the crown which they poise over her head. Christ is represented holding His Cross, while an orb rests on the Father's knee. Behind the figures hangs a dosal, which is surrounded by twelve winged angel-heads, floating in golden clouds. Five panels of an orphrey, connected horizontally. The first contains a picture of "The Visitation." Elizabeth receiving Mary in front of a façade, in the openings of which appear three other figures. The second illustrates "The Annunciation." The Virgin kneels beneath a green and gold canopy, sown with fleur de lis, the dove appearing in glory, with silver rays descending from it, the angel bearing a scroll inscribed "AB(V)E GRACIA PLETA"—"Hail, full of Grace." The third represents "The Immaculate Conception." A dove, similar to the one on the hood, hovers above the head of the Virgin, who with fingers joined at the tips stands above the winged head of a cherub. She is buoyed up by four full length figures of child-angels, two at her feet, two beside her shoulders. The fourth



No. 455. EXTRAORDINARY ITALIAN RENAISSANCE EMBROIDERIES





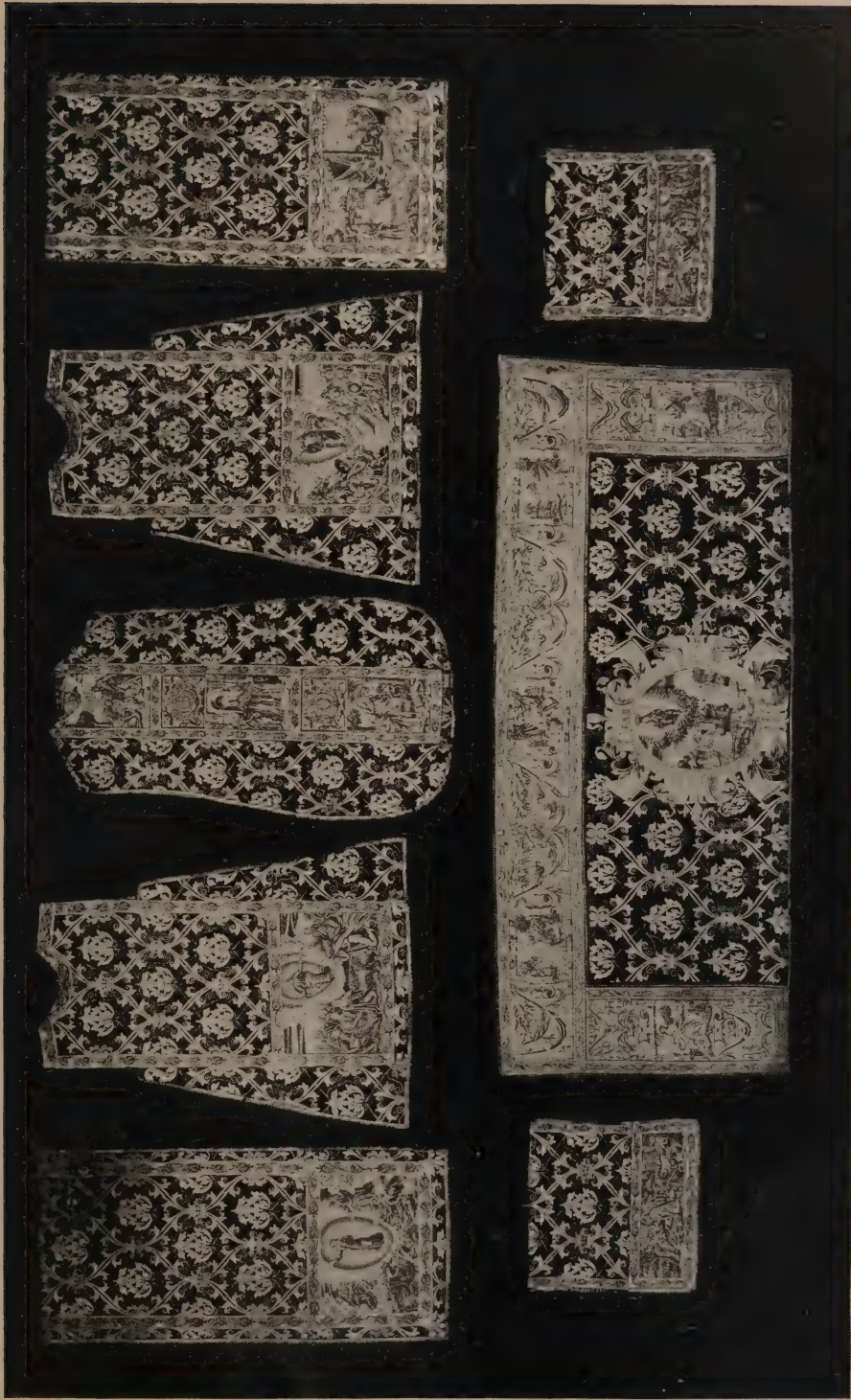
may represent Zacharias and Elizabeth, for a woman dressed like the figure in "The Visitation" is supported on the breast of an old man. To the right appears a boy, possibly John the Baptist, carrying a lamb on his shoulders. The fifth pictures "The Presentation." The High Priest holds the Infant, toward whom the Virgin bows reverently. Joseph stands behind her. A basket containing a dove rests on the ground. A set of three orphreys arranged vertically. The first represents Thomas, the Doubter, kneeling before the risen body of Christ, invited to place his finger in the sacred wounds. The second shows "The Ascension," Christ's figure rising above a line of hills, while eleven disciples and two Marys kneel in the foreground. The third commemorates the "Day of Pentecost," the Virgin being enthroned in the center, the twelve disciples kneeling in a semi-circle, and cloven tongues descending from the dove that hovers above. A set of three orphreys, arranged vertically. The first exhibits the scene of "The Resurrection"—four soldiers asleep round the tomb, on which stands Christ, nude to the waist, with a dull claret-colored drapery floating behind him. The second commemorates the appearance of the Risen Christ to the Magdalene. She is kneeling beneath a grayish yellow canopy as Christ, represented in front of an arch, extends His hand to her. The third recalls the "Visit to Emmaus." Christ carrying a shepherd's crook, has joined himself to the two disciples in their walk, while in the rear is a house, through the upper window of which the three appear at supper.

456—A REMARKABLE SET OF ECCLESIASTICAL EMBROIDERIES OF THE ITALIAN RENAISSANCE, CONSISTING OF ALTAR FRONTAL, CHASUBLE, TWO DALMATICS AND TWO PANELS

6000. The dalmatics have been taken apart and are shown as front and back and two sleeves, so that the whole set consists of twelve pieces. They are of crimson velvet, for use on festivals of martyrs, embroidered with gold and silver ornament and embellished with handsome picture-subjects. The latter are of unusually elaborate design, introducing many figures, excellently composed, and wrought in brilliant silks, with needle-point on the faces and hands; and details of architecture, executed for the most part in



gold and silver. Gold, however, forms the foundation of the whole design, which in consequence is invested with a rich, shimmering glow. The ground of the frontal is embroidered with a diaper of curving lines which enclose conventionalized fleur de lis, while a broad band extends up each side and across the top. This has a foundation of gold thread appliqué, on which are embroidered alternate panels of foliated scroll-work and drapery festoons and needle pictures. The latter, at the top, comprise a central panel of the Virgin and Child, enthroned beneath a green and yellow canopy, supported on each side by a representation of a bishop kneeling in devotion. The side pictures commemorate the two St. Johns—the Evangelist on the right, with book and eagle, and on the left the Baptist, pointing to a lamb that lies at his feet. The chasuble is embellished with a border of gold and silver embroidery, surrounding a vertical panel, composed of sections of scroll work, alternating with needle pictures. The latter, on the front, represent “The Circumcision” and “The Annunciation.” In the former the High Priest is seen before a table on which the child is being held by an attendant, while the Virgin kneels and Joseph stands behind her. The other subject is treated in the usual way. The back of the chasuble shows three scenes. “The Baptism of Christ” is represented in the first—his figure standing in the water, St. John and an angel appearing on the bank, while the dove hovers above and the Holy Father is seen in the clouds. Next comes “The Presentation in the Temple”—the High Priest attended by another priest, holding the Babe, Mary and Joseph standing to the left, an osier cage of doves lying on the floor. Thirdly is represented “The Flight into Egypt,” the group being shown beside a date palm. The dalmatics are embellished with particularly brilliant specimens of needle pictures, the subjects of which are “The Adoration of the Shepherds,” “Visit of the Magi,” “The Resurrection,” and “The Ascension.” The four arm-pieces depict respectively, a composition of nine figures, in which Christ is washing a disciple’s feet; Christ’s agony in the Garden of Gethsemane, an angel hovering in front of Him with the Cup of Anguish, and Peter and James and John asleep; the visit of the three Marys to the sepulchre, on which sits an angel, and Christ joining Himself to the two disciples on their way to Emmaus. The two separate panel-pieces exhibit, respectively, Christ in His transfiguration, Moses and Elias floating at His side, Peter, James and John watching



No. 456. REMARKABLE SET OF ITALIAN RENAISSANCE VESTMENTS



in amazement, and Christ walking on the Lake of Gennesaret, while Peter, who has left the fishing boat and essayed to reach Him, is beginning to sink.

## IMPORTANT TAPESTRIES

### 457—A SERIES OF PICTURES IN NEEDLEWORK

This strip commences with boldly designed figures, in which strong red and blue mingle with the verdure tones of the landscape. To this part has been attached a strip, executed in smaller and tighter stitches, and in more delicate colors. Commencing on the left, appear two mounted soldiers. They are preceded by a page carrying the lance of a warrior, in Roman armor, who advances on foot to greet a lady. She comes forward with hand extended to welcome him home. Then follows the other part, in which appear to be depicted the legendary incidents in the life of some lady. The first scene shows two angels flying, as they support a child, while a woman and child watch from the window of a house. Then a lady, in blue overdress and rose skirt, is seen, standing back to us, gazing up at a vision in the sky of an old man seated amid three kneeling figures. The lady holds by the hand a child. Here occurs a break in the sequence of the design. It is followed by a scene of the lady kneeling before a crucifix, while a dove in glory hovers over her head, and a rudely dressed man hurries toward her. Finally the lady appears in glory, seated on a rainbow that spans a city. A peacock and a fox appear below.

*Height, 1 foot 4 inches; length, 7 feet 10 inches.*

### 458—A SERIES OF PICTURES IN NEEDLEWORK.

The narrow border is olive-brown, and tones of brown are freely used in the pictures, interspersed with strong blue-greens, blue, orange-red and greenish-yellow, the flesh parts being drab. The strip is not continuous, fragments having been lost, and the restoration sometimes interfering with the correctness of the design. The subjects, commencing from the left, comprise the following: 1, The visit of the shepherds to the stable at Bethlehem. 2, Christ after His resurrection appearing to Mary



Magdalene. In this and the next two subjects she is pictured in the brown habit of a Carmelite nun. 3, Christ raising the Magdalene, who holds a flaming heart. 4, The Magdalene supported by the two other Marys in the Carmelite garb, before a crucifix, from the wounds in the hands and heart of which rods descend to the hands and heart of the penitent. 5, A troop of mounted men, one carrying a banner and one blowing a tuba. 6, An angel with a scroll, "Gloria in Excelsis," appearing to the shepherds. 7, The three magi. The Ethiopian has alighted from his camel, and is pointing to a star that rests above an inn, from which a signboard extends.

*Height 1 foot 3 inches; length, 11 feet 10 inches.*

170.  
459—FRAGMENT OF FLEMISH TAPESTRY

Sixteenth Century. Apparently a section of a border, the panel exhibits a female figure, clad in a blue robe with yellow and cream high-lights, which leaves the left breast exposed. She stands within a trellis, on which are perched two baby forms, one on each side of her bosom. She is crowned with a tiara, and her left leg, seen through the drapery of her dress to the thigh, is bound with a cothurnus. To the left of her feet stands a bird. Below her is a profusion of fruit and flowers, surrounding at the base a vase. The whole is on a cream ground, and involves tones of grayish-green and blue-green, with tints of red and orange and dull snuff-color. The narrow border on each side contains a repeat of a half-rosette, cream color on a ground of snuff, shaded with orange-brown.

*Height, 5 feet 6 inches; width, 1 foot 7 inches.*

900.  
460—FRENCH TAPESTRY. THE CRUCIFIXION.

Eighteenth Century. This tapestry bears the signature of Sébastien Le Clerc, French historical painter, who was born in 1676 and died in Paris in 1763. It represents the Crucifixion, the body of Christ being shown three-quarters full, facing to the left. It is executed in tones of drab, slightly shaded with reddish brown, and a drapery of cream and drab and brown encircles the waist and floats free of the figure on the right. The head, surrounded by pointed rays of glory, is bowed toward the right and lifted with a heavenward gaze. The Cross, fastened





No. 461. RARE GERMAN-GOTHIC TAPESTRY



into the ground with a wedge, is of dark brown timber, and bears at the top a scroll, on which all that remains of the inscription "Inri" (Jesus of Nazareth, King of the Jews) is the letter "R." A burst of creamy light appears in the upper left of the sky, where the sun is shown, partly hidden by bars of dark olive-green cloud. The darkness is continued down through the centre of the sky, until it terminates in a band of light over the horizon, against which are seen the dome, spire and roofs of Jerusalem. The foreground represents broken, sandy ground that dips into a hollow, and is bordered toward the middle distance by a belt of shadowed green. Here on the left rise precipitous hills of dull olive-green and brown, near the foot of which appear three trees, probably suggesting the Garden of Gethsemane. Signed on the wedge: "LE CLERC."

*Height, 3 feet 7½ inches; width, 2 feet 7½ inches.*

461—RARE GERMAN TAPESTRY

1900. Early Gothic Renaissance. A King on His Throne. Can this be intended to represent the abdication of Charles V. in 1556, when he handed over the imperial crown to his brother Ferdinand? The king is seated on a throne, clad in a loose blue robe, with a jewelled chain hanging round his neck. While he raises one hand, he extends the other to a man who stands before him with arm extended in salute. But for the helmet, which rests upon the ground, his figure is clad *cap-a-pie* in Græco-Roman armor—shoulder pieces, cuirass, short bluish-green undershirt and greaves, the metal being decorated with rudely hammered arabesques. He wears a sword at his left thigh, and carries in his right hand a *martel-de-fer*, or horseman's hammer. Behind him stands a man-at-arms, dressed in crimson hose slashed on the thighs, a blue shirt and a double necklace of red beads, and a blue full-sleeved short doublet. At his back appear the head and chest of a man dressed in brown. Two other figures complete the group. Upon the balustrade of the throne, over which a crimson drapery hangs, leans a man in a flat, flapping cap and high ruff, such as may be seen in Holbein's portraits, while seated beside the king is a bald-headed man, clad apparently in ecclesiastical vestments, carrying upon his shoulder a jewelled sword. The canopy of the throne, composed of a Persian carpet, is suspended from two columns—a short one that surmounts the balus-

200

trade and a taller one that rises directly from the pavement. They are of porphyry, with rudely carved capitals and shafts that swell out into a bulb-shape, where they join the bases. Byzantine influence is shown in their design, as also in the interlaced border of the king's robe, while the classic influence of the Renaissance appears in the armor. The figures, however, in their character and naturalness are thoroughly German. The border is broad and exceptionally fine, having a ground of bluish black, on which, in hues of green and blue and rose, is an elaborate pattern of leaves, tendrils and bunches of grapes, interspersed with floral arrangements of roses and pansies and daisies. It is interrupted at the bottom by a panel, flanked at each end by a circular medallion, decorated with a bird on a bough. Among the grapes in the top border occurs what seems to be a coiled snake.

*Height, 5 feet 2 inches; width, 6 feet 1 inch.*

*From the James A. Garland Collection, New York, 1909.*

462—FINE FLEMISH TAPESTRY

Early Sixteenth Century. In the upper right corner appears a cartouche, with an inscription in Flemish Gothic lettering of the Sixteenth Century. It presents an indifferent couplet of hexameter and pentameter verse:

“Curat Josephus famis aditura pericla,  
Ut jam prelecta pellere messe queat.”

(“Joseph makes provision against the approaching dangers of hunger, so that he is able to banish them by the harvest that he has already stored in advance.”) The subject, therefore, of this tapestry, which is a portion of a larger picture, may be a highly fanciful apotheosis of Joseph, or of some royal person of the Sixteenth Century under whom a corresponding prosperity had been enjoyed. For not only is the hero, as he sits on a throne to the right of the composition, represented with horns of power growing from his head, but also on the opposite side of the picture appears a centaur playing upon a harp. His body is curiously encased in a corselet, as also is the hero's, the latter's being blue, richly embellished with rose and cream-colored vines and leaves and bunches of grapes. Similarly decorated are the greaves that show beneath a yellow drapery with blue shadows, which lies in heavy folds over his knees and hangs from his right shoulder. In each hand he holds a cornucopia that teems with





No. 463. EARLY SIXTEENTH CENTURY FLEMISH TAPESTRY





grapes. A girl is offering him a handsome vase with a high lid. The throne is embellished with a richly wrought Renaissance column. To the left of it a man is kneeling on one knee, facing the centaur, or possibly the altar, which is beside the latter. This man is clad in a blue surcoat, edged with brown fur, over a tight-fitting doublet of grey-cream barred with rose stripes. He holds on his knee, which is encased in crimson hose, a book, while his other hand raises a vase over his head. Two ladies appear behind him.

*Height, 7 feet 3 inches; width, 8 feet 4 inches.*

463—FINE FLEMISH RENAISSANCE TAPESTRY

450  
Early Sixteenth Century. Two men are seated on the left of the foreground. One is an old, long-bearded counsellor, clad in a voluminous buff and fawn-colored mantle; the other a general, with chestnut moustache and beard. He wears a helmet decorated with blue and rose and cream plumes, and a blue cloak brocaded with yellow, fastened by a brooch on his right shoulder. The latter is adorned with a gilded panther head, fitting over an underskirt, the skirt of which consists of gold and rose tabs. Similar colors appear in his greaves. He extends his left arm and points at another warrior, who stands facing him. This man's corselet is also embellished with a panther head on the shoulder, from which depends a cream and fawn-colored cloak. He is holding up one finger of his right hand, and the crowd of men who stand behind him are likewise raising one finger, or in some cases two. The background presents a landscape executed in tones of cream and bluish green, where a dovecot, church and house show among trees, while the distance is occupied by hills, with concentric curves of trees lining their base. The panel is edged at the sides with a narrow band of conventional repeat, but has broad borders at the top and bottom. These involve similar designs, a vase, piled with fruit, surmounting a valance that is suspended by two children. This occurs four times, as pendants to the two central designs. The latter are different. The upper one shows two women seated in front of a building, round the edge of which peers an ass. One woman has her elbow on a table strewn with objects like apples, while the other faces her, holding a short brown staff. The lower central figure

displays a young man reclining on a litter, carried by two servants, and followed by a man and woman bearing crowns on their heads.

*Height, 11 feet 3 inches; width, 6 feet.*

*Vitall Benguiat Collection, 1905.*

*English*

464—IMPORTANT ~~FLEMISH~~ TAPESTRY

*other style*  
*500-*  
Seventeenth Century. The subject of this tapestry appears to be a "Court of Love," one of those scenes of diversion in Platonic love that amused the leisured fancy of the Renaissance. It is a spot in the country with a distant view of a farm, enclosed by a fence. On the left of the foreground a young girl is enthroned. Behind her hangs a dossal of snuff-color, decorated with blue and cream conventional rosettes, and bordered at the side with pale blue, on which is a running design. The girl is clad in a voluminous robe of pale blue, her head bearing a jewelled circlet and bound in a veil, the ends of which are wrapped round the neck. Around the latter hangs a chain of large links, which, with certain variations of design, is a distinguishing accessory to most of the figures in the group. She is attended on the right by two ladies, one in a dress of rose-color, the other clad in a long yellow-green gown with pale rose and cream sleeves. In front of the "Queen of Love," to her left, kneels a youth in attitude of worship. A pretty young girl kneels beside him, and at the back of the pair is a group of two gentlemen and two ladies. In the immediate front, on their left side, a bearded man, in turban and pale blue cloak, stoops to take the hand of a girl seated on the ground. On the right of the foreground a gentleman in pale yellow-green mantle kneels at the feet of a standing lady dressed in a handsome greenish-yellow robe, with a front panel of crimson and gold embroidery and a long, sleeveless coat of dark green, brocaded in yellow. Behind these two appear other couples in postures of love-making, and a few ladies and gentlemen apparently unattached. The ground is tufted with flowering plants of Gothic character. The ground of the border is dark green, on which appears a flowing design of daisies, crimson roses, pale violet grapes and leaves. It is edged with bands of pale olive and buff.

*Height, 8 feet 8 inches; width, 12 feet 6 inches.*

*Vitall Benguiat Collection, 1905.*



No. 465. SEVENTEENTH CENTURY FLEMISH TAPESTRY





Seventeenth Century. A cartouche, placed in the centre of the top border, and cutting into the panel, carries the words, "Historia Titi et Vespasiani." The subject, therefore, illustrates an episode in the career of the Emperor Vespasian and his son Titus, who was left by his father to prosecute the war against the Jews. As a matter of fact, it appears to be an exploit of Titus' that is represented, for the chief figure is that of a young man, and Titus was twenty-nine when he took Jerusalem. He occupies nearly the centre of the composition, mounted on a rearing war-horse. A crimson drapery floats from the young man's shoulders. He wears a silver helmet with gold visor and recumbent panther on the crest, from which spring two white ostrich feathers. He has pulled his horse's head round to leave free play for the spear in his right hand. It is directed against a soldier armed with short sword and round shield, who, with one foot planted on the stern of a fallen horse, is warily awaiting the attack. A dark green and pale yellow drapery across his knees shows beside the crimson saddle-cloth of the dead horse. Meanwhile the young hero is being threatened by another soldier, who, with sword uplifted, is urging his horse forward to the attack. He has a voluminous blue and white drapery that gleams against an olive-green and buff flag. On the brownish drab foreground, which is noticeably free from details, is the body of a young man, lying under the belly of the hero's horse, doubled up, head bowed, elbow on his shield, his sword and helmet fallen. A panther head makes a prominent spot on his shoulder. In the middle distance to the right are scenes of fighting; farther back two parties of soldiers meeting on a sort of bridge, and behind this the walls and towers of a city, manned with troops. The lower sky is occupied with gray and cream clouds, rolling under the remains of a faint blue at the zenith. The border shows a ground that shades from a warm chocolate to pale yellow, on which appears a repeat of acanthus scrolls, mostly blue and cream, interspersed with crimson, white and pale yellow tulips, roses and dianthus. In the centre of the right side is a peacock, balanced on the left by a golden pheasant.

*Height, 12 feet 6 inches; width, 12 feet 10 inches.*

*Vitall Benguiat Collection, 1905.*

Early Sixteenth Century. The centre of the panel is occupied by a warrior in blue scale-corselet, who seems to be pleading on behalf of three prisoners, one with his hands bound in front, who stand in a row with a spearman at each end. His arguments are addressed to the general, who stands at the left, slightly leaning on a spear, his right hand planted on his hip. His body is encased in a dull gold corselet with tabs, over a blue undergarment, while a drapery of cream and drab, striped with blue, hangs from his shoulders. Behind him sits a woman with her arm round a standing child, a blue water jar, decorated with an interlace of cords, lying on the ground beside her. A little distance off, in the rear, appears a bodyguard of spearmen, waiting by the general's horse. The foreground is sprinkled with flowering plants of Gothic design. The background shows a sloping landscape, interspersed with shrubbery, executed in cream and tones of bluish-green, and having a central mass of trees. On the right of this is a vista of tents, with groups of soldiers scattered among them, while on the left are two men, apparently civilians, in animated conversation, soldiers appearing near them. In both the lower corners of the border sits a red-haired and bearded man, playing on a lyre, at whose feet are a stag, a monkey and a wolf. In the centre of each side is a canopy supported on four columns. It frames a landscape scene, in which a girl is skipping forward with flowers in her hand. Above this, on each side, appears a trellis, which supports three children and trophies of leaves and apples and pears. The top and bottom borders involve a profusion of foliage and fruit and a repeat of looped drapery, which is held up by children in pairs, carrying cornucopias. The central feature in each case represents a hemicycle pergola, within which is a female figure playing on a lyre in front of a woman, who sits beside a stand that contains tulips and lilies.

*Height, 11 feet 7 inches; width, 17 feet 3 inches.*









NO. 466. IMPORTANT FLEMISH RENAISSANCE TAPESTRY





## ORIENTAL RUGS

### 467—SILK PRAYER RUG

45. Green centre panel of mosque window design. Framed in a series of borders of conventional patterns, on a pink and white ground.

*Length, 5 feet; width, 3 feet 6 inches.*

### 468—ANTIQUE GHIORDES PRAYER RUG

140. Old red centre panel of mosque window design. Conventional flowers on dark blue corners, and a wide and several narrow borders of harmonious patterns in low tones.

*Length, 5 feet 3 inches; width, 4 feet 3 inches.*

### 469—FINE OLD SILK RUG

220. Very closely woven pashmi pile. Wine-red field, with large central medallion and blue corner ornaments, covered with conventional designs in low tones. Framed with a border of dark blue, with the sacred lotus and scrolls in wine-red and other colors, and two narrow borders to harmonize. Deep fringe at ends.

*Length 6 feet 7 inches; width, 4 feet 9 inches.*

### 470—OLD DAGHESTAN RUG

75. closely woven silky pile. Old-red field, covered with conventional floral sprays in ivory-white, pink and blue. Corners of ivory-white, with tree of life and conventional flowers, and a series of borders to harmonize.

*Length 7 feet 6 inches; width, 4 feet 5 inches.*

### 471—VERY RARE ANTIQUE KHORASSAN RUG

110. Red field, with archaic scrolls and flowers in turquoise-blue, yellow, green, black and ivory-white, surrounded by a wide border of dark blue, with a conventional lotus in colors, and two narrow borders of ivory-white and turquoise-blue to harmonize.

*Length, 9 feet 6 inches; width, 4 feet 8 inches.*

60. 472—ANTIQUE DAGHESTAN LONG RUG

Dark-blue centre. Covered with medallions and conventional designs, woven in brilliant colors. Wide border of yellow, and two narrow borders of ivory-white. Covered with archaic designs.

*Length, 9 feet 7 inches; width, 3 feet, 11 inches.*

55. 473—ANTIQUE DAGHESTAN LONG RUG

Blue centre panel, covered with conventional floral designs woven in various colors. Surrounded by a series of narrow borders and a wide border of ivory-white, with lotus and other flowers woven in brilliant colors.

*Length, 11 feet 6 inches; width, 4 feet 1 inch.*

160. 474—ANTIQUE FERAGHAN RUG

Closely woven silky pile. Dark-blue field, covered with an elaborate scroll and floral pattern, birds and symbols woven in harmonious tones of red, yellow, pink and ivory-white. Borders of harmonious design.

*Length, 13 feet; width, 6 feet 6 inches.*

240. 475—LARGE ANTIQUE KHORASSAN RUG

Closely woven silky pile. Centre panel of dark-blue, covered with conventional tree of life and floral medallions, woven in beautiful combined colors. Framed in a wide border of rose-pink, and a series of narrow borders.

*Length, 10 feet; width, 8 feet.*

## ANTIQUE FURNITURE AND OTHER OBJECTS

60. 476—PAIR VASES WITH COVERS

Sèvres style. *Bleu du roi* glaze, with gilding, and finely painted medallions of pastoral subjects and trophies. Gilt ormolu mountings.

*Height, 19½ inches.*

110.  
477—LARGE VASE WITH COVER

Old Sèvres style. Rich *bleu du roi* glaze, with coat-of-arms and border design in gold matte. Handles of serpent design, and mountings of chiselled ormolu.

Height, 31 inches.

400 each  
478—PAIR OLD ENGLISH COACH-HORNS

Silver-plated. Mounted as flower vases. Marked with engraved coat-of-arms.

Height 44½ inches.

112.  
479—OLD SPANISH SILVER CHURCH LAMP

Repoussé ornamentation. Arranged for electricity.

115 each  
480—PAIR SILVER CHURCH LAMPS

Italian; Eighteenth Century. Repoussé ornamentation. Engraved name of donor. With chains and canopies for hanging, and original tassel pendant.

30.  
481—ANTIQUE REPOUSSÉ SILVER CHANCEL LAMP

Spanish; Sixteenth Century. Figures of cherubs in relief. Chain and canopy.

140.  
482—PAIR ORMOLU AND BRONZE ANDIRONS

Louis XV. design. Bold scrolls in gilt ormolu, and bronze figures Painter and Sculptor.

110.  
483—PAIR LOUIS XVI. ANDIRONS

Gilt ormolu and bronze. Design of urn and flame; garlands of fruits and flowers, surmounting an oblong base of elaborate design.

55 each  
484—PAIR CARVED WOOD AND GILT WALL LIGHTS

Openwork scroll and vase design, and four candle branches.

Height, 3 feet 2 inches.

30.  
485—LARGE RELIQUARY

Old Italian. Carved and gilded wood in design of an ornate cross, surmounted by a crown and smaller cross.

*Height, 52 inches; width, 31 inches.*

486—PAIR ALTAR CANDLESTICKS

Old Spanish. Bold, leafy scroll design in carved wood; silver finish.

*Height, 37 inches; width, 33 inches.*

487—PAIR OLD SPANISH WALL BRACKETS

Carved wood, with bold leaf designs in relief. Polychrome decoration.

*Each: Height, 11 inches; length, 23 inches.*

488—TWO OLD ITALIAN COLUMNS

Finely carved wood. Fluted design, with Corinthian capitals.

*Height, 37 inches.*

489—OLD ITALIAN FRAME

Carved wood, of leafy scroll designs, surmounted by a cherubim. Polychrome decoration.

*Height, 19 inches; length, 33 inches.*

490—PAIR CARVED WOOD COLUMNS

Old Italian. Fluted design, with carved bases and Corinthian capital. Polychrome decoration. Each arranged for electric light.

*Height, 4 feet 3 inches.*

491—CHASUBLE STAND

Carved and gilded wood. Terminal ornament in design of an écusson.

*Height, 4 feet 4 inches.*



Belace  
16.5  
20  
492—OLD JAPANESE CABINET

Lacquered and gilded. Finely carved panels of floral design, executed in openwork, and polychrome decoration. Lined with old brocade.

*Height, 41 inches; width, 25 inches.*

15  
493—BRACKET CLOCK

Louis XV. design. Buhl case, with elaborate brass ornaments and mountings. Movement by Breitschmid, Lucerne.

*Height, 42 inches; width, 20 inches.*

100  
494—ELABORATE ALTAR PIECE

Spanish; Sixteenth Century. Carved and gilded wood. Cherubs supporting Mary in the clouds; Saints on either side, and cherubs and gold scrolls beneath.

*Height, 4 feet 5 inches; width, 4 feet.*

*Stanford White Collection.*

80  
495—ITALIAN RENAISSANCE FONT

Carved stone. Decoration of mythological subject, executed in high-relief.

*Height, 1 foot; diameter, 2 feet.*

30  
496—CHIPPENDALE POLE-SCREEN

Mahogany, inlaid with satinwood lines. Shield-shape panel, filled in with pleated silk.

*Height, 4 feet.*

75  
497—ADAMS MINIATURE CABINET

Satinwood; with painted garlands of flowers and panels, *en-camieur*.

*Height, 33 inches; width, 20 inches.*

45  
498—ADAMS CARD TABLE

Folding top. Satinwood, with marquetry panels and parquetry border.

*Height, 2 feet 9 inches; width, 2 feet 9 inches.*

499—ADAMS CENTRE TABLE

Satinwood; with finely painted decoration by Pergolesi, consisting of medallions of cherubs and types of English children, and borders of leafy and floral scrolls.

*Height, 2 feet 4 inches; diameter, 3 feet.*

500—FINE OLD CHIPPENDALE WRITING DESK

Satinwood; with inlaid lines and ebonized moulding. Gilt brass handles.

*Height, 3 feet 2 inches; length, 3 feet 11 inches.*

501—FIRE SCREEN

Carved and gilded wood frame, of Louis XV. design. Panel of fine old Beauvais tapestry, with hanging flower basket, and garlands of roses woven in fine colors on an ivory-white ground, and surrounded by a turquoise-blue border.

*Height, 3 feet 9 inches; width, 2 feet 2 inches.*

502—SMALL OLD ITALIAN COFFER

Renaissance period. Walnut, with carved panels of cupids and corner ornaments, executed in high-relief. Surmounted by a reclining female figure.

*Height, 2 feet; length, 2 feet 11 inches.*

503—OLD CHIPPENDALE ARM-CHAIR

Mahogany; with finely carved openwork back. Seat upholstered in red plush.



504

504—RARE ITALIAN RENAISSANCE ARM-CHAIR

Elaborately carved and decorated in polychrome. Seat upholstered in red plush, and the back panel covered with old Italian needlework.

*From Messrs. Duveen Bros.*



505

260  
505—ITALIAN RENAISSANCE SETTEE

Carved walnut; arms of scroll design, terminating in figures of satyrs; carved paw feet. Seat and back upholstered in old-red Genoese velvet, the latter embellished with five beautiful panels of old Italian needle painting, in silks and gold bullion thread, depicting figures of Christ and Saints in architectural niches. Trimmed with deep tasseled fringe.

*Length, 4 feet 5 inches.*



506

506—BEAUTIFUL SMALL SETTEE

Italian Renaissance. Artistically carved walnut frame, ornamented with caryatids, scrolls and other designs. Seat and back upholstered in old-red Genoese velvet, and embellished with old Italian embroidery and appliqué.

*Length, 4 feet 5 inches.*





507

507—TWO ITALIAN RENAISSANCE ARM-CHAIRS

To match the preceding settee. The seats upholstered in red Genoese velvet, and the backs covered with beautifully embroidered Castilian coat-of-arms.

508—ANTIQUE ITALIAN ARM-CHAIR

Renaissance period. Elaborately carved and gilded walnut; openwork panel in back; arms terminating in animals' heads. Seats upholstered in old-red damask and gold thread needlework.

509—OLD CARVED WALNUT BANQUETTE

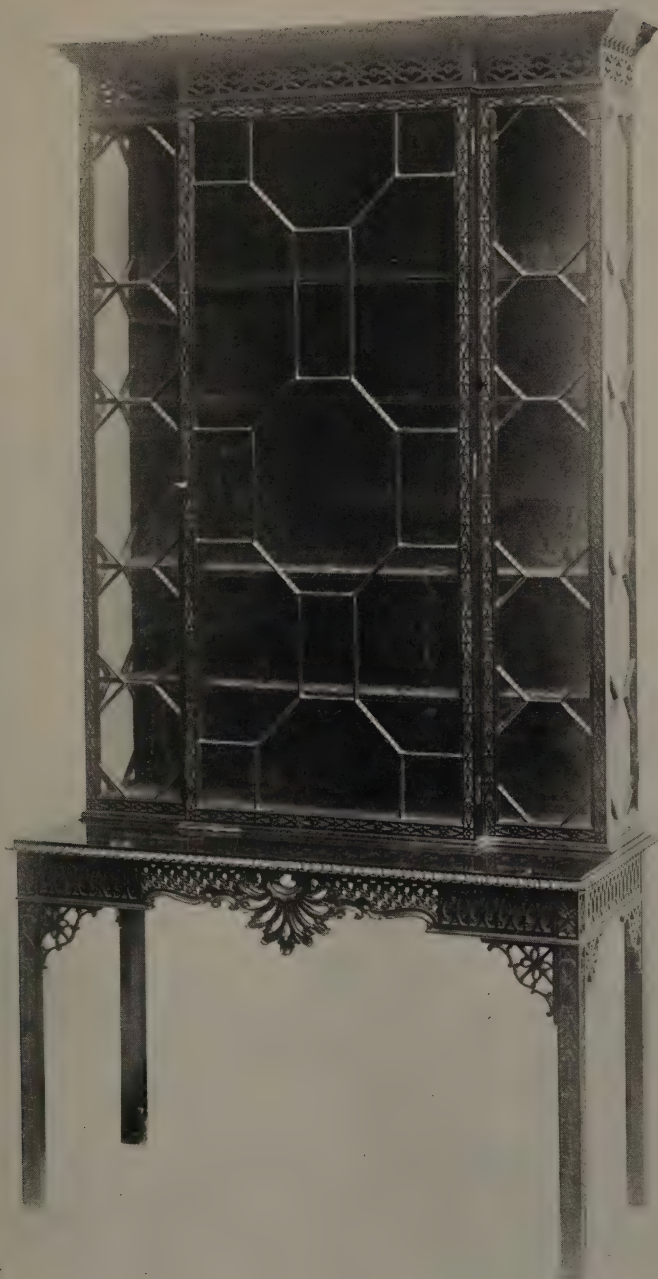
Italian; Seventeenth Century. Evidently made from a cradle. Carved in high relief, in Louis XV. design, and upholstered in old Genoese cut velvet.

510—OLD DUTCH SLEIGH

Carved and decorated in colors. Finely painted panels of rich-plumaged peacocks and other birds. Upholstered in embossed velvet.

511—LARGE, COMFORTABLE ARM-CHAIRS WITH WINGS

Old English. Carved walnut legs and underbrace. Upholstered all over with old Flemish verdure tapestry.



No. 515. BEAUTIFUL CHIPPENDALE CABINET



512—PAIR TAPESTRY CUSHIONS

Flemish; Sixteenth Century. Bold floral designs in low tones; backed with red silk.



513

513—BEAUTIFUL OLD CHIPPENDALE SOFA

Carved mahogany. Three chair backs, scroll arms and four paw feet in front. Relief ornamentation of shell and leaf patterns. The seats covered with old-red silk damask.

*Length, 6 feet 3 inches.*

514—BEAUTIFUL OLD CHIPPENDALE CABINET

Mahogany. Carved in French Louis XV. Glass in doors and backed with purple cut velvet. An exceedingly fine specimen, and in splendid condition.

*Height, 6 feet 3 inches; width, 3 feet 4 inches; depth, 1 foot 6 inches.*

515—ELEGANT CHIPPENDALE CABINET WITH WINGS

Mahogany. Artistically carved. Glass in doors and sides and shelves, and back covered with red silk damask.

*Height, 7 feet 8 inches; width, 4 feet; depth, 1 foot 9 inches.*

*From Tiffany Studio.*





- 516—GOTHIC THRONE CHAIR  
Carved wood, with  
polychrome decoration.  
Figure of Crusader in  
relief in back panel.

*From H. O. Watson.*

- 517—ELABORATE SANCTUARY SHRINE

Italian Renaissance.  
Carved and gilded  
wood. Upper panel or-  
namented with cherubs,  
sun-burst, clouds, and  
dove of peace modelled  
in high-relief. Enclo-  
sure in base decorated  
with painted figures of  
Saints; on the sides  
coat-of-arms of the  
donor, in relief carving.

*Height, 8 feet; width, 2  
feet 2 inches; depth, 1  
foot 7 inches.*

*From H. O. Watson.*

- 518—VERY OLD ROMAN-  
GOTHIC CABINET  
DESK

Elaborately carved  
with conventional  
scrolls and other de-  
signs, with original  
hinges and locks. In-  
terior covered with  
purple velvet and  
edged with gold gal-  
loon.

*Height, 5 feet 5 inches;  
width, 3 feet 4 inches.*

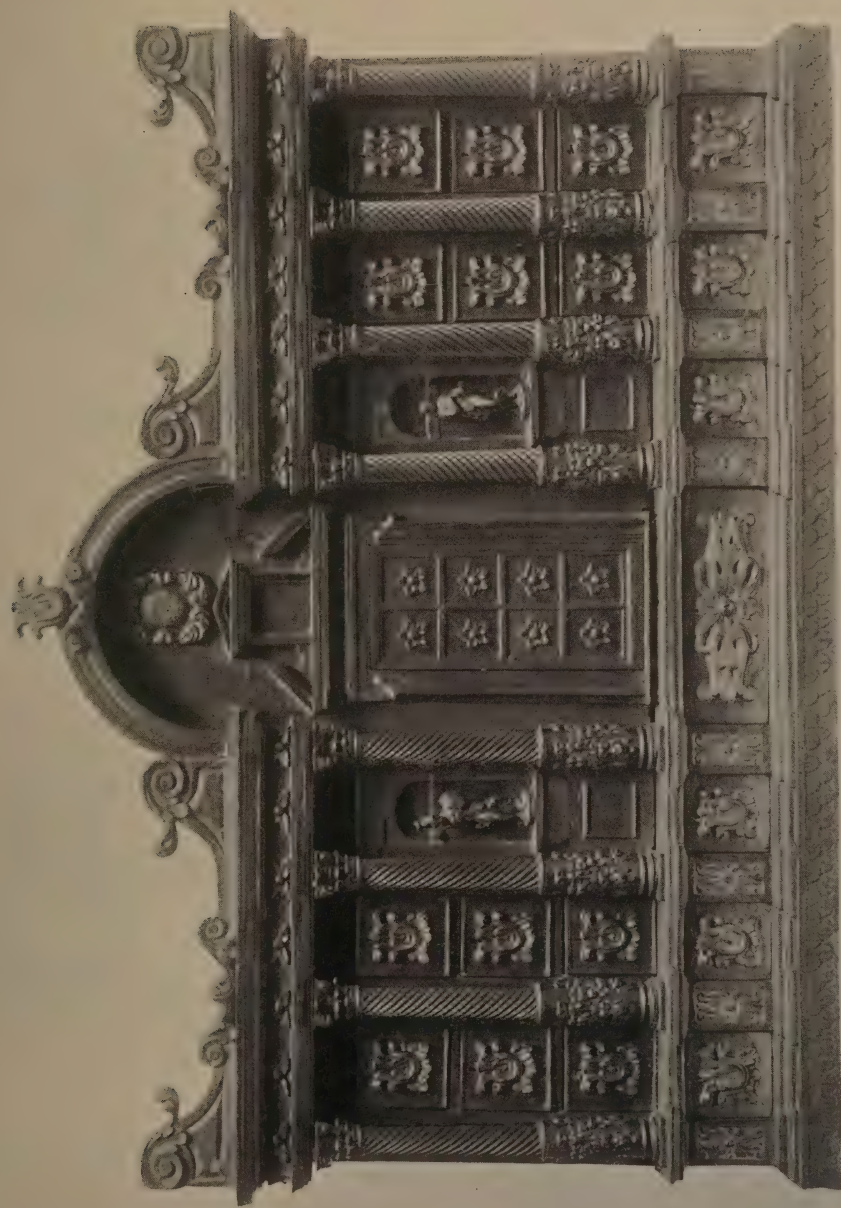
*From H. O. Watson.*





No. 518. OLD ROMAN-GOTHIC CABINET DESK





No. 522. OLD VENETIAN CABINET







No. 523. ELABORATE OLD ITALIAN CASSONE





519—PAIR LARGE OLD CHINESE DOORS

Panels elaborately and skillfully carved in high-relief, with bold dragons ascending from the sea amid cloud-forms and fire emblems.

*Each: Height, 7 feet; width, 3 feet 2 inches.*

520—CARVED WOOD AND GILDED FRENCH LIT

Seat, head and footboard and rolls, covered with French silk brocade of floral and laurel vine design.

*Length, 6 feet 10 inches; width, 2 feet 8 inches.*

521—OLD GOTHIC-VENETIAN VESTMENT CABINET

Elaborately carved and decorated in gold and colors. Midway on the pilasters are two figures of saints in bold relief, the four terminal ornaments consisting of pelicans and mythological beasts. On the sides, painted in colors, are figures of saints and foliated scrolls, and conforms with the original panel of door. This wardrobe was originally used for vestments. It is now arranged as a cabinet, and a glass door replaces the original painted panel.

*Height, 7 feet 4 inches; width, 3 feet 4 inches.*

*From Tiffany Studio.*

522—OLD VENETIAN CABINET

Carved and gilded wood of elaborate temple design. Statuettes in niches. Has numerous drawers and enclosure.

*Height, 4 feet 6 inches; length, 6 feet 7 inches; depth, 1 foot 4 inches.*

523—ELABORATE OLD ITALIAN CASSONE

Carved and gilded wood. Front panel finely painted with scene representing the "Crowning of the Arts, Sciences and Literature."

*Height, 4 feet 2 inches; length, 7 feet; depth, 2 feet 7 inches.*

524—VERY LARGE OLD DUTCH "KASS" OR CABINET

Carved oak. Elaborately ornamented with carved and tinted panels representing scenes in the life of Christ. Borders of conventional pattern. Dated 1672. Has original old iron hinges and mounts.

*Height, 6 feet; width, 6 feet, depth, 1 foot 10 inches.*

*Purchased by the owner in Holland many years ago.*

525—ELABORATE ANTIQUE FLEMISH CABINET

Pilasters, caryatids and mouldings skillfully carved in high-relief. ~~Dated 1642.~~ Has original locks and hinges.

*Height, 8 feet 4 inches; width, 6 feet 11 inches.*

526—VERY LARGE AND FINE CHIPPENDALE BOOKCASE

With wings, and base fitted as a clothes-press. Mahogany, with beautifully carved ornamentation; glass in doors.

*Height, 9 feet; length, 11 feet 2 inches; depth, 2 feet 4 inches.*

THE FOLLOWING-DESCRIBED ITEMS ARE TO BE SOLD  
FOR THE ACCOUNT OF THE ESTATE OF THE  
LATE STANFORD WHITE

527—PAIR OLD BRASS CANDLESTICKS

Italian. Arranged for electric light.

*Height, 26 inches.*

528—FOUR OLD ITALIAN ALTAR CANDLESTICKS

Repoussé silver. Arranged for electric light.

*Height, 24 inches.*

529—TWO OLD SPANISH CHANCEL LIGHTS

Repoussé silver. With original tassel pendant.



No. 524. VERY LARGE OLD DUTCH "KASS" OR CABINET





530—ANTIQUE ITALIAN CHANCEL LAMP

Repoussé silver.

531—TWO ANTIQUE ECCLESIASTICAL PROCESSIONAL LAMPS

With staffs.

532—TWO ANTIQUE ECCLESIASTICAL PROCESSIONAL LAMPS

With staffs.

533—ANTIQUE FRENCH ENTRANCE LANTERN

Repoussé, and cast brass; flame terminal.

*Height, 29 inches.*

534—ANTIQUE ITALIAN CHANCEL LAMP

Repoussé white metal, with chains and canopy.

*Height, 15 inches; diameter, 11 inches.*

535—TWO ANTIQUE SPANISH CHANCEL LAMPS

Repoussé white metal. Cherub's head in relief; chains and canopy.

*Height, 12 inches; diameter, 12½ inches.*

536—TWO ANTIQUE SPANISH CHANCEL LAMPS

Repoussé white metal, with gilt cherub's head; chain and canopy.  
Has original tassel pendant.

*Height, 15 inches; diameter, 12 inches.*

537—LARGE SPANISH CHANCEL LAMP

Repoussé white metal. To match the preceding.

*Height, 15 inches; diameter, 12 inches.*

538—LARGE SILVER CHURCH LAMP

Spanish; Eighteenth Century. Repoussé ornamentation. Figures of angels in relief. Dated 1777.

*Height, 19 inches; diameter, 12 inches.*

539—LARGE ANTIQUE FRENCH CHANCEL LAMP

Pewter, with elaborate gilt ornamentation of cupids, garlands and dolphins.

*Height, 19 inches; diameter, 14 inches.*

540—LARGE CHURCH LAMP

Italian; Sixteenth Century. Repoussé gilt ornamentation, with elaborate chain and canopy.

*Height, 18 inches; diameter, 16 inches.*

541—VERY LARGE CHURCH LAMP

Old Spanish. Copper, with repoussé gilt festoons and other ornaments; elaborate chains and canopy.

*Height, 24 inches; diameter, 19 inches.*

542—ELABORATE CHANDELIER

Old French. Repoussé gilded. Has eight candle-branches.

*Height, 44 inches.*

543—ANTIQUE ITALIAN LANTERN

Repoussé gilt. Hexagonal-shape, with corrugated dome and flag terminal; ground glass panels.

*Height, 50 inches; diameter, 13 inches.*

544—PAIR CARVED AND GILDED WOOD BRACKETS

Old Italian. Bold leaf design.

*Extension, 33 inches.*

545—TWO ANTIQUE BRASS CANDLE-BRACKETS

Old Italian. Scroll design.

*Extension, 27 inches.*

546—ANTIQUE ITALIAN CANDLE-BRANCH

Repoussé gilt, of leaf and scroll design.

*Extension, 39 inches.*

547—TWO LANTERN CANOPIES

Old Italian. Hexagonal-shape. Repoussé gilt.

*Height, 13 inches; diameter, 16 inches.*

548—LARGE LANTERN CANOPY

Old Italian. Hexagonal-shape. Repoussé gilt.

*Height, 17 inches; diameter, 23 inches.*

549—PAIR ELABORATE WALL BRACKETS

Old Italian. Carved and gilded wood. Circular panels of leaf design, supporting scroll-shape brackets. Arranged for electricity.

*Diameter, 20½ inches.*

550—OLD ITALIAN PENDANT

Carved and gilded wood, in design of a basket of fruit.

*Height, 20 inches; diameter, 18 inches.*

551—ANTIQUE ITALIAN COLUMN

Repoussé. Iron and gilded. Elaborate ornament of Renaissance design.

*Height, 6 feet 10 inches.*

552—PAIR ALTAR CANDLESTICKS

Old Italian; carved wood and gilded.

*Height, 31 inches.*

553—ANTIQUE FLORENTINE MIRRORS

Carved and gilded wood frame.

*Height, 34½ inches; width, 33 inches.*

554—TWO ANTIQUE FLORENTINE MIRRORS

Composition gilt.

*Height, 34½ inches; width, 33 inches.*

555—PAIR WALL CANDLE-BRACKETS

Old Italian. Repoussé, gilt metal.

*Height, 17 inches; length, 29 inches.*

556—ELABORATE ANTIQUE CROWN

Wrought-iron, gilded.

*Height, 20 inches; diameter, 29 inches.*

557—ELABORATE ALTAR CANDLE-BRANCH

Old French. Repoussé and gilt. Iron, of foliated scroll design.

*Height, 35 inches; length, 6 feet 6 inches.*

558—ELABORATE ALTAR CANDLE-BRANCH

Antique French. Grape-vine and leafy scroll design in repoussé, iron, gilded.

*Height, 5 feet 10 inches; width, 5 feet 3 inches.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.





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